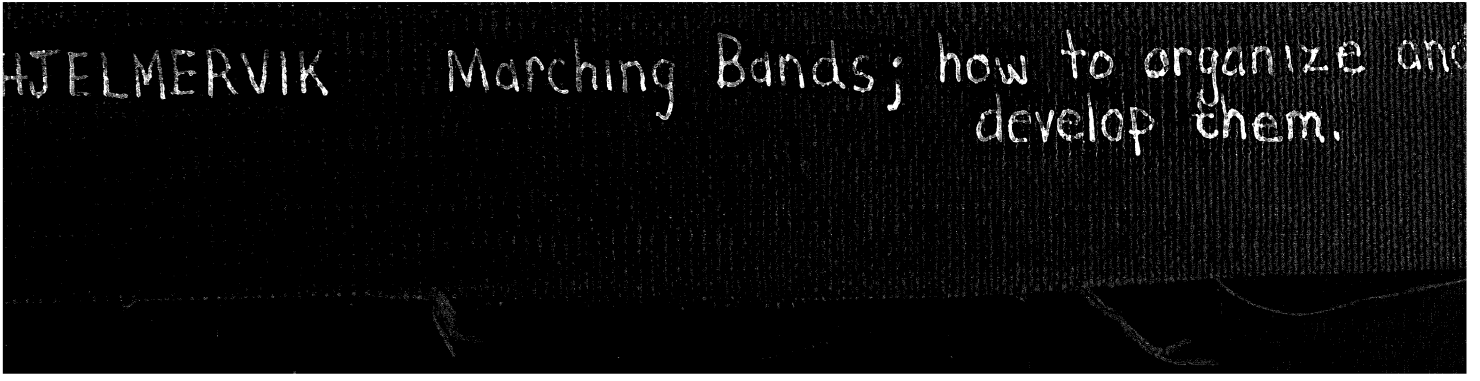
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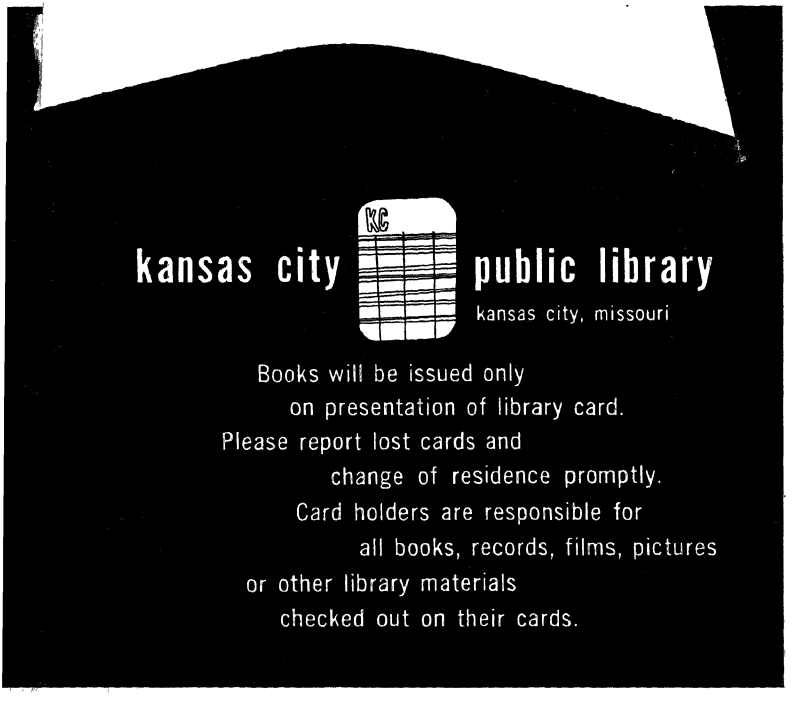

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MARCHING BANDS

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TO

W. H. "WALLY" HANNAH

DIRECTOR OF MUSIC EDUCATION, VANCOUVER, WASHINGTON, PUBLIC SCHOOLS, WHOSE WARM HEART AND DEEP HUMAN UNDERSTANDING HAVE HELPED SO MANY YOUNG BAND DIRECTORS MAKE THEIR OWN ENDEAVORS MORE EFFECTIVE, WE AFFECTIONATELY DEDICATE THIS BOOK.

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PREFACE

This book is a guide for organizing and developing marching bands in the secondary school. It is written to answer questions raised by instrumental teachers who have the responsibility of creating marching bands or maintaining already-established organizations. The authors have assumed that the reader is a musician who has had some training as a teacher of school instrumental music and director of bands but who has had little or no experience as the instructor of a marching band.

Participation in marching band activities should be of value to students in many ways, not the least of which is the demonstration it provides of the individual's responsibility to the group. True, the concert band also affords this, but perhaps to a lesser degree. In the concert band there are generally a few "key" players, but in the marching band, the contribution of every member is indispensable. He must keep in step with the unit, take his proper place in formations and, most important, he must be present, since his absence would cause a noticeable imperfection in the formations.

A second value of participation in marching band activities is the opportunity it provides for school and community service. There are many communities which must rely upon the school band to provide music for special

events, especially on national holidays such as Armistice and Memorial Days. Here the school band leading the parade commemorating momentous national occasions has made significant contributions. The value of the band to school life is self-evident. Marching at football games, accompanying school songs, and providing other music entertainment highlight this important aspect of student life.

A third value is offered in various opportunities for student leadership. There are responsibilities assigned to students of the marching band that are unique to this kind of activity.

Finally, many of the techniques learned in connection with marching and playing on the march should aid in the development of musicianship. Combining musical performance with bodily movement has aided many students who have had difficulty with the rhythmic aspects of musical performance.

ACKNOWLEDGMENTS

It is a pleasure to acknowledge the help received from so many sources. First, to those many directors of marching bands who have given both assistance and encouragement we express our deep appreciation. To the Music Educators National Conference for permission to print the Code of Ethics; to Traugott Rohner, editor of *The Instrumentalist*, for permission to include in our bibliography the list of the one hundred most popular marches; to Mary Green, of Gamble Hinged Music Company, for substantial aid in developing the annotated bibliography; to Warren Shelley, band director, Southern High School, Baltimore, Maryland, for expert advice regarding the percussion section; to Russell H. Herbert, who drew the illustrations, we acknowledge our gratitude. Finally, we are indebted to Corwin Taylor, Supervisor of Instrumental Music, Baltimore Public Schools, and Haroldyn Hjelmervik for editorial assistance and for their sustained interest in the preparation of the manuscript.

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MARCHING BANDS

CHAPTER ONE

THE SCHOOL MARCHING BAND

To be truly successful, a marching band must combine two separate abilities: skill in musical performance and skill in marching. Neither skill alone can compensate for a deficiency in the other. The school marching band has attracted attention and secured support because it can both march and play music. Take the music away and a drill team serves the purpose as well. No matter how far the band will go in developing a repertoire of marching techniques, all considerations regarding the performance of music should be given painstaking attention. It is taken for granted that the training of the marching band is preceded by the thorough development of the group as a concert organization able to perform music in a creditable manner. For this reason, only relatively small portions of the chapters which follow deal with the improvement of musical performance.

THE MARCHING BAND AND THE SCHOOL MUSIC PROGRAM

However valuable participation in a marching band may be for the student, school and community, it must be remembered at all times that this activity is only a part of the school musical program. And this raises the important question of how much time should be devoted to marching-band rehearsals and performances. Preparation for two or three football half-time performances and participation in

a parade or two during the school year could scarcely be questioned from the standpoint of the utilization of in- or out-of-school rehearsal time. The marching band in most instances will demonstrate its abilities to many persons attending a football game who might not choose to attend a formal concert presented by that band. Clearly here is a way to gain strong support for the program of instrumental music instruction. But as activities grow in number and more and more time is needed to learn and perfect new techniques, marching rehearsals may interfere with other musical activities.

In defining the maximum time allotment for rehearsal of the marching band, the director must consider the total responsibilities of the group for the entire year or, perhaps more profitably, for a period of several years. The primary reason for the inclusion of instrumental music in the curriculum of the secondary schools is to give students the opportunity to acquire understanding, skill, and technique in the performance of music for present and future enjoyment. When any activity undertaken by the band—including rehearsing and performing as a marching band—materially reduces the time available for achievement of the fundamental objective, so that the quality of musical learning diminishes, that activity should be reduced.

As to performances at football games, it is entirely possible for members of a band to provide half-time performances and other musical entertainment at all home games during the season without unduly retarding the development of their musical performance capacities as members of the concert band. Several factors are essential to the success of such a schedule if it is undertaken: (1) efficient planning; (2) preparedness of the director to demonstrate and teach the necessary techniques; (3) proper scheduling of rehearsals, some of them outside of the regular school day; (4) utilization at each performance of a pattern of skills which may be effectively performed with easily learned variation; (5) establishment and maintenance of *esprit de corps* among members of the band; and (6) willingness of the students to share the burden of caring for many of the details of conducting the rehearsals and performances, through their designated

leaders. To devote the entire football season to the rehearsal of marching activities, thereby excluding all teaching of music not directly needed for the football show, reveals an erroneous conception of the function of the marching band as a part of music education in the public schools.

There appears to be increasing pressure from various quarters, urging the band which has presented half-time performances during the football season to continue marching during the basketball season as well. This is difficult to justify. If the football season extends itself to as late as Thanksgiving Day, with the band marching at all or most of the home games, then approximately one third of the school year will have been devoted to marching band activity. Surely, whatever is to be gained in community support for the band or in knowledge and skill for the group as a whole and for each band member can be acquired within this time allotment. Therefore, it is recommended that the band which marches during the football season consider this an ample contribution as a marching unit and avoid marching at any of the remaining athletic contests of the year. This does not imply that the band, or portions of it, should not provide music at basketball games or other events; but even here, as far as possible, the program material prepared specifically for the games should be held to a minimum. The band's repertoire should by this time contain a sufficient number of quick-step marches and other suitable material so that few, if any, new compositions need be prepared for basketball games.

Some high schools, particularly those with small student bodies, do not have football teams. In such schools basketball is often the major interscholastic sport and, as such, attracts great community enthusiasm. The school band is often requested to present some kind of entertainment at these games, and marching may well be the solution.

The parade band often receives its invitations because of previous performances at football or basketball games. If the band has already shown the necessary skills, it will need but little rehearsal to prepare for parade performances.

FUNCTIONS OF THE MARCHING BAND

There are three kinds of functions at which the marching band appears—football games, basketball games, and street parades. Basically the same information and skill is needed for each of the three assignments, but there are ways in which each function differs from the others. Though each function is considered in more detail in the chapters which follow, each kind of marching activity is briefly examined here.

Football Band

The greatest demand usually placed upon the high school marching band is the participation at football games, and these games offer advantageous conditions for the band's performance. There is a large field on which to march; free time before, during and after the game suitable for the presentation of some student activity; and often a large audience of adults, many of whom might never witness the band in concert performance. Also, most schools have a substantial list of school songs for which an instrumental accompaniment is desirable.

If training a football marching band is part of the band director's responsibility, there is much more involved than deciding on the number of appearances which are to be made during the season and planning the half-time performances for those occasions. The band, particularly if it is in uniform, becomes an easily identifiable representative of the student body. So, in addition to plans and rehearsals for public appearances, student behavior must be considered during the entire game, from the time the band members begin to put on their uniforms to when they leave after the game, and a common standard of behavior agreed upon.

Basketball Band

Some of the same marching maneuvers used in football half-time performances may be used with slight modification at basketball games. The main differences are in the smaller space of the basketball court as compared to the football field and the indoor rather than the

out-of-doors performance of music. On basketball courts small bands can drill more effectively than the large bands that are common to the gridiron. If the concert band has more woodwind than brass players it is all to the good since a smaller volume of sound is preferred because of indoor acoustical conditions.

Parade Band

Most communities, large or small, celebrate national holidays and organize festivals of many kinds. The school band is often asked to take part in these community affairs; in fact, in many communities the high school band is the only musical organization equipped to represent the locality. If the band is accustomed to marching at football games or on the basketball court little additional training will be required for parading. If the band's only marching is in an occasional local parade, the amount of training required may be reduced substantially. The essential requirements for the parade band are an understanding of the commands for the execution of the following movements: forward march, halt, right and left turn, countermarch, and begin playing on the march. The percussion section should learn at least three of the street beats described in Appendix A, pages 287 to 289.

Some bands participate in festivals that are regional in scope. Often judges select the most outstanding marching organization in the parade. Obviously any band taking part in such a performance must be well rehearsed and able to execute more than the minimum basic maneuvers. Special musical selections are required, particularly for the celebration of national holidays. The band director should anticipate these needs by including suitable musical materials in purchases for the band library.

Ethics

The marching band performances at school football or basketball games are properly considered a school activity. The band, however, may be invited to take part in many functions which are not school-sponsored. Staff members—administrators and band directors

—may find it necessary to weigh their decisions carefully when committing the band to an extra-curricular marching performance in or outside the community.

Suppose, for example, that the merchants' association of a small city is planning a harvest festival with entertainment of various kinds. The school band is invited, perhaps by an officer of the local Chamber of Commerce, to march through the streets. Or suppose that in a larger city during the spring the manager of the city's professional baseball team invites the school band to march during an evening's double-header ball game and offers an honorarium for the performance. Or suppose that an acceptable political party plans an outdoor rally to inform the citizens of the community as to its conception of a political issue of great importance and interest to the community. The marching band is invited to parade and play a concert as one inducement to draw an audience to the rally. The desirability and propriety of accepting invitations of this kind hinges on several factors.

In 1947 the difficulty of defining the proper function of the school musician, as differentiated from the paid, or professional, musician, was officially recognized when the representatives of the National Association of School Administrators, the American Federation of Musicians, and the Music Educators National Conference met together to discuss the problem. This meeting resulted in the mutual acceptance by the three organizations of a Code of Ethics, which has been re-adopted in substantially the same form every subsequent year. A reproduction of the original Code is to be found on pages 291 to 293, Appendix B. It is important that the superintendent of schools as well as the school principal know of the existence and content of this important document. It represents an agreement on principles arrived at through the official and considered judgments of three nationally important groups.

If the Code of Ethics were used as a guide to answer the questions posed in the examples just cited, the band director would refuse the invitation to march at the harvest festival sponsored by the merchants' association because this festival is not truly a civic function. It is organized to serve the interests of one group in the com-

munity, that is, the merchants. The band to be used here should be one composed of professional musicians. He would also refuse the invitation to perform at a professional baseball game, since this is a commercial enterprise, not a civic function. The acceptance of money for the services of the band is improper, whether it be called gift, fee, honorarium, or salary. School musical groups are not for hire; that is the province of the professional musician. He would also have to refuse the invitation of a political party, because the party does not embrace the interests of the entire community, but that of a special interest group.

There are a sufficient number of functions which are truly civic in nature to keep most bands busy if they wish to accept such extra-school invitations. For example, when cities and towns celebrate their anniversary years, the whole community is involved. National holidays, both in and out of the school year, are recognized with appropriate festivities. It would be difficult to argue that such marching functions are not a proper part of the school marching band's obligation to the community.

STYLES OF MARCHING BANDS

The purposes which the marching band is expected to serve will determine, to a large extent, the style of marching which it adopts. A band which is to lead a parade of other marching units must develop a marching cadence and stride consistent with traditional marching techniques. If, as is often the case, the principal purpose of the school marching band is to provide entertainment at football games, a wider choice of marching styles is possible.

Although any attempt to categorize all the traditions developed by school marching bands results in oversimplification, there are two general styles from which to choose—the military style and the rapid-tempo marching band.

The two styles have evolved because of different conceptions of the purpose of the marching band and the differing personalities, temperaments, and senses of value among band directors. The choice has no particular relation to the experience or age of the players, to

the geographical location of the school, to its status as a college, high school or university, or even to the general "tone" of the community.

Feelings run high among the proponents of each style. This issue is without doubt the most controversial subject wherever marching bands are discussed. Proponents of the "show," fast-tempo band say their method gives color, punch and fast-moving, breezy entertainment. Their opponents claim that they are dragging bands down to the level of sheer entertainment at the expense of true skill. There also exists a third group which maintains that the proper solution lies in a judicious mixture of both styles. The director of the marching band will have to solve the issue for himself, on the basis of his preference, experience, and the traditions of the school and community.

Military-style Band

If the marching band emulates the traditions of the cadets at West Point and Annapolis, the stride will be relatively long and the arm which is not holding an instrument will swing freely in generous, easy movements. The visual effect depends upon the precision and uniformity with which these movements are executed. When the technique is perfected, the simple act of parading down the field provides a stirring sight. The military-style band chooses a marching tempo which is approximately the same as that used by military units. In the United States this tempo is 120 beats or steps a minute. Sometimes this tempo is increased to bring the band off the playing field more quickly, or to move the group from one formation into another, but a tempo of 120 to 145 beats per minute is generally maintained. All maneuvers, drills, formations—in fact, every marching activity a band undertakes—is conceived within the framework of this tempo and the resulting type of bodily movements. This type of band strives for dignity and stateliness in the military tradition. Emphasis is placed on correct carriage and marching precision. The length of the stride is extended so that the band moves forward at a good rate of speed.

In planning the performance for the football half-time, the

military-style band will rely heavily on basic marching techniques for a major share of the program. This does not eliminate the including of other activities, such as letter formations and outlines of figures, suited to musical themes. It does assume that the point of pride in performance fundamentally lies in marching ability in the military tradition.

The authors are strongly in favor of the military type of marching band. With this style, the skills learned in marching during the football season can be used in parading without modification, and the musical performance on the march is simplified by utilizing a slower tempo. There is also less need to devise new ideas constantly since the fundamentals of marching, with slight variation from one performance to another, provide a major portion of the program. Also, where spectator stands are low, marching techniques are generally more effective than formations consisting of outlines of objects.

Rapid-tempo Band

The second type of marching band finds many of its roots in show business, vaudeville, and the minstrel show. The music performed is often a collection of so-called "swing" arrangements with much accompanying stage "business"—band members doing dance steps, much attention given to the staff of baton twirlers, and the inclusion of non-players in varied costumes to provide laughs for the audience with comedy acts of one kind or another.

With the rapid-tempo band, a tempo of 180 beats per minute is not unusual, and some bands use as many as 210 beats. This means that steps must be short and that, in extreme cases, the band may appear to be moving at a trot. Often the band members are trained to move their instruments in time with the drum cadence or with the music performed. For example, the front rank of trombones may march with instruments under the left arm, parallel to the ground, swinging the extended slide end of the horn from side to side in broad movements. The sousaphone players may turn their bodies so that the bell of the instrument appears to weave from side to side. The music used on the march must be played at a greatly stepped-up

tempo. To the listener accustomed to hearing quick-step marches performed at traditional tempo, this tremendous increase often is disconcerting, and the general effect seems frenzied and unnatural.

Many directors train the band primarily in the military tradition but utilize some of the techniques of the rapid-tempo band for variety, or when the music selected for a particular performance demands a stepped-up marching tempo.

CHAPTER TWO

ORGANIZATION OF THE MARCHING BAND

Since the school marching band is generally organized after the concert band is developed, the membership and instrumentation of the marching unit generally is predetermined by the number and kind of student players in the concert organization.

MEMBERSHIP

To present a uniform appearance, all ranks of the marching band should be filled, since for maneuvering, complete ranks are virtually a necessity. Rarely, however, does the personnel of the concert band fill the ranks exactly. This situation, combined with other factors such as the instrumentation of the band, the musical and marching ability of the various players, and their records of discipline and attendance, makes it necessary in some degree to make membership in the marching band selective.

The possibility of conflicting student activities is a real and ever-present problem, especially in smaller schools, where it seems to be the rule that the survival of many activities is virtually dependent upon the participation of the same few talented students. The quarterback of the first team during the football season may also be the outstanding solo cornet player, and the newly elected cheerleader may last year have been the mainstay of the band as the drum major.

Of course, the music organizations are not the only ones affected. The faculty sponsors of other student activities and the students themselves must make their choices and adjustments. If those responsible for each activity enter into a weekly battle-royal, it is not only the activities which suffer but also, and more important, the students who are involved. It is far more desirable for the director of the band and the coaches of the athletic teams to develop an understanding relationship in which their ultimate decisions are made on the basis of the students' best interests, also taking into consideration the morale and effectiveness of all organizations concerned.

The band director should avoid, therefore, the great temptation to use every member of the band in the regular marching unit. It is far better to assume the inevitable—that is, that absences will occur. Sickness and other legitimate reasons for absence cannot be predicted, and there will be occasional vacancies in the ranks if there are no substitutes to replace the absentees. It is better to form the marching band so as to permit a few students to act as substitutes during rehearsals and replacements at public appearances. At first glance this might seem to deprive some of the students of the opportunity to march, but in practice it gives less experienced members with less coordination and skill additional time to become real assets to the marching band.

All members of the substitute rank should know that they may earn their right to become regular members of the marching unit by improving and sharpening their skills, and their general attitude toward the task at hand should weigh heavily in their being selected as "regulars." There always are a few students who have difficulty in giving their best efforts consistently, and others who are troublemakers. The substitute rank is a reminder to all band members that there is a first team which is composed of those who have both the necessary skills and a constructive attitude. It should also be understood that if the band is to take out-of-town trips only those members who have contributed their fair share toward the effective working-together of the unit will be permitted to travel with the band.

INSTRUMENTATION

Ideally, where many players are available, the instrumentation should be just as important a consideration in determining membership as the size of the marching band. Most schools will not be in the fortunate position of having a sufficient member of players; therefore, a compromise usually must be made between instrumentation and marching needs. In the concert band it is expected that the woodwinds will outnumber the brass instruments. The opposite is desirable in the marching band. In schools with large concert bands, a selective marching band may include a greater proportion of brass instruments.

Even in schools where every available player must be used to form a band of sufficient numbers to execute marching maneuvers, two instruments should not be used on the march—the oboe and the bassoon. The quality and quantity of the sound they produce are largely wasted in open-air marching performances, and bassoon and oboe parts generally merely double other parts already existing in quick-step marches. Also, these instruments are costly and easily brought out of adjustment so that it is not worth the risk of using them on parade. Their reeds, for example, are so easily damaged that it is unlikely they will last through a single marching performance. The director should give bassoon and oboe players another performing duty during the marching season, such as playing the bell lyra or cymbals, substituting on clarinet or alto saxophone, or acting as members of the color guard.

Some directors do not include the baritone and bass saxophones in the marching band. These are cumbersome to use while marching and are constructed in such a way that they may easily be damaged. Again, these instruments generally duplicate the parts played by other brass instruments more easily heard. If these instruments are eliminated from the marching band the decision has been prompted by practical rather than musical considerations.

Most directors strive for as large a marching band as possible. Since the number of players and the kinds of instruments they play vary from school to school, and in individual schools from year to year, many varieties of instrumentation have been used with success.

Because each director must organize the marching band from among the players already enrolled in the concert band, no useful purpose can be served in listing ideal or even recommended instrumentations. The following broad generalizations, however, may prove useful:

1. Eliminate students who are members of activities which conflict with band practice or performance—for example, members of the football team; students who cannot march because of a physical disability; and all other bandsmen with valid reasons for not participating in marching band activities. *The list of remaining players determines the instrumentation and maximum size of the marching band.*

2. If further reduction in size is desired, eliminate B-flat clarinets, alto clarinets, and flutes. Retain brass instruments, piccolos, and alto and tenor saxophones.

3. Work toward the development of enough trombone players to fill the first rank of the marching band.

4. Secure sufficient percussion equipment and players to create a complete rank.

5. During the marching season, transfer oboe, bassoon, and bass and baritone saxophone players to other instruments such as bell lyra, cymbals, alto saxophone, or clarinet.

6. Provide a completely or partially filled rank of substitutes, regardless of the size of the marching band.

STUDENT LEADERS

The marching-band organization presents many opportunities for effective student leadership which can lessen the responsibilities of the director and increase the educational value and students' enjoyment of the activity. The director should initiate plans, if the traditions of the band do not already include them, to give real opportunities for the members of the band to have a significant share in developing policies, selecting the leaders of their choice, and learning to work together.

If the band is inexperienced at marching, the director must be on the lookout for potential leaders. An experienced band will in all prob-

ability have a set of experienced officers. Even so, the process of developing new officers should always be under way. A good plan to follow in selecting candidates for leadership is to ask students to volunteer for the positions and to invite some who do not volunteer but who have shown marked interest and improvement. Give all candidates time to try out their talents, and then allow the entire band to choose its own leaders. It is the responsibility of the director to help the band members make wise selections and to teach them that student choice ought not to be a popularity contest.

Drum Major

The drum major is the student executive officer of the marching band. He is responsible for giving commands when the organization is on the march, whether on parade, at football half-time, or at basketball games. In rehearsals the director informs band members individually and collectively of their responsibilities; he plans and demonstrates the skills involved. But when the marching band performs, it is the drum major who gives the commands for execution of the various marching maneuvers. Of all the student leaders of the marching band, the drum major, therefore, has the greatest responsibility.

The drum major should have physical stamina, confidence and some experience as a member of the marching band. He should be well versed in marching-band fundamentals and must be respected as a person and accepted as a leader by his peers, the members of the band. He must be a good musician because he determines the cadence and conducts the band in the performance of music.

In addition to the drum major, one or more assistant drum majors should be selected and trained to substitute in the drum major's absence and to take his place after his graduation. The standards for the selection of the assistants are the same as those used for the drum major.

Selection

Some directors prefer to appoint the drum major and assistants solely on the basis of their own judgment and experience. Others

prefer to make the members of the band responsible for the choice of leaders. In either case, the director should invite all band members interested in being considered for these positions to meet with him after school or on a specified day at the beginning of the school year. At the first meeting of the group, the director should outline briefly the responsibilities of the drum major and the assistants and demonstrate the first signals: attention, forward march, and halt. If the drum major or assistants of the previous school year are present, they may aid in the instruction of the new candidates. Each candidate then should be given several opportunities to lead the marching band. These appearances need not be of long duration and several students may have a turn during each rehearsal.

However, if the group is very large, the director may have to eliminate those who have not learned the three basic signals within a reasonable time before they have had a chance to lead the band in rehearsal. Finally, the band director either appoints the persons he thinks best for drum major and assistants or asks band members to vote for the leaders. In the latter case, three or four candidates may be selected and, after they have had some experience, the group can select the drum major and assistants by preferential vote.

Duties

If the first marching performance is at the half-time of a football game, the drum major should know the details of the plan to be followed as early as possible. He can then fix clearly and firmly in his mind the various maneuvers to be executed and his duties in connection with them. He can identify the baton movements and commands which he must master and, in rehearsal periods, learn to estimate accurately the distance the band covers between the preparatory and execution whistle signals. He will know the sequence of maneuvers, the music to be performed, and how to bring the band on and off the field. If rehearsals cannot be held on the football field prior to performance, the director should visit the field with the drum major to visualize, step by step, the total marching performance.

The drum major and assistants should understand that they, as leaders, are models for the conduct of other band members. They will do much to determine the "tone" of the band's appearance. If the drum majors are serious about their job and concerned at all times with observing the regulations which have been previously agreed upon, other band members will wish to comply. Any breach of conduct on the part of the drum majors should be brought to their attention, and if there is further difficulty the offender should be removed from his position of authority.

In rehearsal, and particularly in performance, the drum major should serve as a model in carriage and bearing. Here again the theme is dignity. Erect carriage and authoritative movements, modelled after the traditions of the cadets of the U.S. Military and Naval Academies should serve as the ideal.

Signals

There is no uniform, authoritative set of baton signals for all the maneuvers the marching band executes. Books dealing with school marching bands differ in their instructions for the several baton commands and suggest that if new signals are needed they be created for the occasion. The baton signals described and illustrated in Chapter Four do not represent, therefore, the only way to give the commands. They have, however, proved usable for school bands.

From time to time other drum major's signals may be needed to indicate special formations and special commands. These can be improvised by the director or the drum major and taught to the band for the occasion.

Student Conductor

It is a well-established practice in music education to give students the experience and responsibility of conducting the band both at rehearsals and during performances. The drum major, of course, assumes full responsibility for leading and commanding the band, including its musical performance while marching. When the band returns to the stands at football or basketball games, the drum major

may continue to conduct the musical performance, or a student conductor may be selected for this purpose.

The student conductor should be a mature, senior member of the band. Skillful performance on an instrument is not the only prerequisite; the student should be accepted as a leader by the members of the band, for he must hold their attention at times when distractions are powerful. When the student conductor is appointed, the director should indicate some future responsibility which the student can look forward to so that his appointment does not seem an empty honor. The student should not be expected to be in constant preparation to assume a responsibility which may occur only occasionally and entirely by chance.

The training of student conductors should be continued during the entire year. If this is done, one or more students will be prepared to conduct when the new school year begins. The director must teach the student conductors the rudimentary conducting patterns and give them an opportunity to conduct music that will demand an understanding of various moods, nuances, and tempi. It is assumed that the director has had sufficient previous training in conducting to be of help to student conductors, therefore further elaboration on techniques is omitted.

Uniform Manager

The uniform manager and his assistants are responsible for the checking in and out of all uniform equipment, and for its proper care. It cannot be stated too emphatically that good uniform managers add years to the life expectancy of a set of band uniforms. Student managers who expect and demand compliance with all regulations for the use of uniforms when first purchased can easily establish a tradition which needs only to be reinforced and perpetuated by the managers who succeed them.

The head uniform manager should be a senior member of the band. The assistants should be chosen from the junior and sophomore classes. If the scheme of checking uniforms in and out described on pages 241 to 243 is followed, a head uniform manager and two as-

sistants are all that will be needed. Candidates for the position should have a record of regular attendance, punctuality, and an interest in the care of equipment in general. The head manager must have developed the capacity to be firm in a pleasant manner and the ability to treat all members of the band fairly without giving preferential treatment to his friends.

The managers should be of major assistance at the beginning of the school year when new band members are to be fitted with uniforms. After the uniforms have been fitted, the managers prepare the cards listing the band members in alphabetical order for the in-out file (see page 244). They also see that the uniform room is equipped with various items such as spotting cloths, spot remover, clothes brushes, shoe-shining equipment, and the like.

The director must explain in detail the regulations for the use of all uniform equipment and should be on hand to supervise the checking in and out of uniforms during the first portion of the school year. Later, he must rely on the judgment of the managers to carry out the regulations previously established.

Property Manager

The holder of this position may be called the property manager, equipment manager, or simply the band manager. It is well to have one or more assistants to the head manager in order to fill his place in the future.

The head property manager should be a senior member of the band; the assistants should be selected from members of the junior and sophomore classes. Students for these positions should have a good record of attendance and punctuality and should have demonstrated interest in caring for their own equipment and personal effects, as well as the accouterments of the rehearsal room.

The responsibilities of the head property manager are proportionate to the size of the band, the quantity of its equipment, the extent and number of public performances, and the number of years the band has been in existence. The managers will work throughout the entire school year aiding the concert band in preparations for

rehearsals and performances, but during the marching season they have particular functions which will be considered here.

If the football field is not within walking distance of the rehearsal room and transportation is provided for the band members, most bandsmen should be held responsible for carrying their own instruments. The property manager, then, is responsible only for the larger instruments which require special handling. He must have cases or trunks to carry the sousaphones, and quilts or blankets or other protective coverings for all instruments to prevent dents, scratches, and breakage. He should arrange the loading of these instruments on the conveyance and be present for the unloading.

On out-of-town trips the managers should prepare, with the aid of the director, a written list of materials and equipment for which they will be responsible. The head manager can check before departure and after the performance before returning home, to see that all the necessary equipment goes on the trip and is checked in for the return.

The managers may be given the responsibility of arranging for proper and adequate seating facilities at football and basketball games. If there is a student service organization which provides ushers and sets aside reserved sections for athletic events, the manager should request reserved space through the faculty sponsor of this service organization.

At football games the managers may be assigned the task of providing suitable protective covering for the seats because they may be dirty and would soil the band uniforms. Newspapers are the simplest solution.

At rehearsals of the football half-time show, the managers should arrange to have yard-markers in their proper location and, if the band rehearses on the street, yardlines painted (if that is permissible) and the total length of the playing field marked out on the street.

In training the property managers, the band director should outline their specific duties and areas of responsibility. In the beginning it is best to give exact instructions for carrying out each

particular assignment. Later, when students understand what is expected of them, they should be allowed greater freedom of action.

Librarian

The band librarian is appointed for an entire school year. There may be one or more assistants. During marching season, the librarian is held responsible for the distribution of music when it is needed.

SUPPLEMENTARY GROUPS

Two supplementary groups may be added to the marching band at the discretion of the director. The first—the color guard—is from the military tradition. The second—the twirling unit—has its beginnings in old world traditions, but has been modified into a new form suitable for school and college marching bands.

Color Guard

The color guard is especially effective in parades but it may also be used to good effect at football half-time performances. Its purpose is to present our national flag. Because the flag is symbolic of all the high ideals and historic traditions of our nation's past, the color guard should be included in the performance of the marching band only when the flag may be treated with proper esteem. The color guard, then, is not "show." It represents, to most people who observe it, very deep-seated and stirring emotions.

In addition to the American flag, others may be added, such as the school, city, and state flags. The American flag is *always* placed at its own right. A right and left guide should be provided whether the national colors alone are used or other flags added. The right and left guides may carry rifles or march without them. They serve as symbolic guards for the colors. All members of the color guard should wear band uniforms or other distinctive dress.

In parades the color guard precedes all units of the marching band, including the drum major. Its members should not break rank until the performance ends and the band is dismissed. In performances at football games the color guard is escorted to the end of the

playing field where the flag unit executes a 180-degree turn and comes to a halt, facing the field where the maneuvers will take place. Again, the colors are in the lead. Techniques utilized by the color guard, including the manual of arms, are described on pages 273-275.

Twirling Unit

Baton twirlers in high school bands are synonymous with drum majorettes and by now have become a well-established adjunct of the marching band. This close association with a musical organization over a period of years has changed what nominally is a skill involving, primarily, manual dexterity with a metal tube into a highly publicized and recognized segment of music education. The reasons for the popularity of baton twirling are not obscure. The elementary skills are easily learned, the costumes worn by drum majorettes are attractive, and appointment as a majorette permits participation in a popular and showy activity. Baton twirlers, it must be said, add their own share of color and sparkle to the marching-band activity.

While a group of twirlers can add glitter to a marching band's performance, it cannot by any extension of the imagination make a poor marching band a good one. In order to keep some yardstick for the measurement of values and proper proportions, it may be well to repeat again the two maxims upon which this book is based: (1) a superior marching band is one which marches well and performs music well; (2) the director is a teacher employed by the school system to provide *musical* experiences for students.

If experienced baton twirlers are enrolled in the school, they can give instruction to the others who wish to learn. Sometimes a recent graduate is willing to give assistance, and after-school twirling clubs may be organized as an extra-curricular activity. Some directors receive help from teachers in the girls' physical education department.

The number of twirlers to be used will be determined by established custom in the school and by the judgment of the director. One rank of twirlers may well be considered the maximum, because one rank will contribute as much color as a large corps of twirlers.

The minimum should be two drum majorettes if they are to be used at all.

If there is no help to be had from an experienced twirler, the director should teach the fundamentals to the candidates. The necessary elementary techniques are described on pages 270-273.

CHAPTER THREE

PRELIMINARY PREPARATIONS

Once the marching season begins, time seems all too short to complete all necessary tasks. Generally several things must be done simultaneously: the band must rehearse music for performances of various kinds, progress in the acquisition of musical skills, and at the same time acquire the techniques necessary to transform itself from a concert to a marching band. Experience teaches directors how to plan for responsibilities to come. This chapter identifies a number of activities for which the director can prepare before marching rehearsals begin.

ORIENTATION TO A NEW POSITION

A music director going to a new position in an unfamiliar town should arrive several days before the opening of the school year. He must arrange for a place to live and get settled in his new home. Then he must have time to talk to people who can give him information to prepare him for the first meeting with the band. Although there are many persons who can give the new director aid, the principal of the school is obviously the most important one. Because of his position, he has more information about the school than has anyone else. He also has access to inventory records, storage rooms, and the rehearsal room. He can tell the director how many students are likely to be

enrolled in the band in the coming school year, the number of those who are veterans of the band, and the obligations of the band during previous years. All of this information will prove helpful in making plans for the school year.

After learning as much as possible from others about the past history and performance of the band, particularly during the previous school year, the director should begin to lay out in specific terms the plans for the current year.

PLANNING ACTIVITIES FOR THE YEAR

Each director must define for himself the purpose, function, and role of each marching-band activity, and from these definitions determine how much emphasis to give each activity. It is well to consider why instrumental music has been added to the school curriculum, and how it has gained a respected place as part of public education. Bands were developed to add to and enrich the students' musical education. When musical instruction is no longer the primary concern of the organization, and when the development of marching skills and entertainment become the principal objectives in the instruction, it becomes difficult to justify the support of these activities by public tax funds, and the director has no one but himself to blame if these activities are discontinued.

If the director has decided to preserve the basic goal of the marching band in his own organization—to make the experience meaningful in terms of the development of musical skills and appreciation—he must recognize that he cannot compromise with quality. The director of the concert band soon learns that short-cuts generally are the longest ways around to reach the goal. What is needed is musical understanding combined with adequate technical proficiency. These qualities must be developed through painstaking rehearsals in which both the director and the players have a clearly defined conception of the task at hand. Marching bands, to produce superior performances, require similar attention to details in rehearsal —details which include both the proper execution of the music and a complex array of marching skills.

Performance Commitments

The director should block out the band's responsibilities for the season or the year. If he is inexperienced or beginning his work in a new position unfamiliar to him, he should plan for approximately the same number of performances as were presented in the previous year. This is not the time to plan for a burst of new activities, although the temptation may be great. New ideas and activities will be more happily received by the students when they know the director better. Especially if the band has not marched before, the director should not overestimate the student's capacity to grasp new ideas. He should plan to make only a few appearances and to make these appearances effective.

It is essential to remember that marching-band activities must be planned in relation to the total obligations of the band for the year, including all concerts, festivals, contests, assembly programs, and any other public appearances. How much time can be spent on marching-band rehearsals? How many home games are scheduled during football season? Is the band accustomed to taking out-of-town trips to perform at athletic contests? If the schedule of performances is demanding, what are the factors involved in scheduling after-school or evening rehearsals? What contributions are expected of the band during the basketball season? Is the band called upon to participate in celebrations of national holidays, community affairs, or out-of-city festival parades? The director must decide beforehand how to allocate the time available for rehearsals and performances in the best possible manner.

Rehearsals

In planning for the marching band, it is easy to be carried away by a premature visualization of the end result, the actual public performance. However, rather than begin with dreams of complicated extravaganzas, it is more reasonable to deal at the outset with the first skills that a marching band must master.

The director is the teacher, and the band relies on him. He must know what to teach and when to present it. His instructions should

be simple and direct; his demonstrations of any movement or action a model which students can properly emulate. If, through lack of knowledge, he is forced into daily improvisation, the students will sense it immediately and lose their respect and confidence in him. Therefore it must be said that *the first requirement for the training of a marching band is an adequately prepared director.*

Whether the director is experienced or just beginning his work with a band, there is one word which may be adopted as a slogan in planning any activity: *economy*. This should be applied to every element of the undertaking. First, there is the element of time. Although the amount may vary from school to school, there always exists a specific time allotment in which all that is to be done must be done. The director must use time judiciously, no matter how much or how little is at his disposal. Second, there is the element of content, or the type of activity which is to be introduced in the rehearsals. Only pertinent and usable activities are worth the expenditure of rehearsal time. Third, there is the element of directness in teaching. The director should present the proper procedure the first time, and with as little experimenting as possible find which one of several plans works best. If wrong patterns of action are taught, they must only be unlearned later. Here, then, is a dependable yardstick which each director may use under all circumstances—whether he be the teacher starting out on his first assignment, or the experienced director; whether he has a band of one hundred, or a band of twenty-four; whether he is situated where many musical traditions exist, or where there is nothing but his own eagerness and enthusiasm.

"This is all very well," the director says, "but how can I practice economy when I have not tried my theories and there are so many things about a marching band that I do not know?" One director of music education who has had a long and successful career has a story that may serve to answer this question. As a young boy, this director once had a job as an electrician's helper. It was not long after he had come on the job that the electrician and the helper were sent to the local telephone exchange to make some emergency repairs. The switchboard was imposing enough when the helper

viewed it from the front, but when he had a look at the rear of the board, with its mass of wires threading about and disappearing mysteriously into the interior of this complex machine, he stood open-mouthed. "How did they ever get this thing together?" he asked. The electrician, who was both old and wise, said, "Son, they just put in one wire at a time." So if the music director goes ahead carefully one step at a time, the net result is likely to be an imposing marching band organization.

A director must plan each rehearsal in advance. Improvisation is costly; it is a waste of time and produces inferior results. The members of the marching band must be taught the specific skills which they will use. Chapter Five gives step-by-step and day-to-day plans which a director may follow in the first rehearsals. Not all the instructions will fit his purpose and they should therefore be modified where necessary; all have been tested and should meet the requirements of most situations.

School Songs

It is expected that the home school will salute the visitors at every game with their school song. Often the visiting cheerleaders and song leaders are invited to lead songs and yells in exchange for a similar courtesy from the host school.

The director should send a letter to neighboring band directors requesting information on the traditional songs of those schools. He should not ask merely for the names of the school song because many are "poached" from various sources and have been given new titles. Some schools use the tunes of college songs, others have written words to the trios of marches, and some have composed original words and music. Rather, he should ask for a list of the songs with information on source, repetitions at time of performance, and available music. Most schools have one or more songs which are derived from published material. In the event that they do not, the director should request a conductor's score or a first cornet part for the school songs.

It often happens that several schools have chosen the same mel-

ody or arrangement for their school songs. In this case rehearsal time can be saved if the same melody is used in several games, even though this particular song may not be the most popular with the visiting school. In one athletic league, for example, it was found that every school except one used the melody "On Wisconsin" for one of its school songs.

Once the list of songs is collected in complete form from all schools which may be opponents in athletic games, it may be used from year to year with only minor changes. As a friendly gesture to the directors who supplied the necessary information, the list of schools and their songs may be mimeographed and copies sent to the schools involved.

Transportation

Some schools, particularly those in smaller cities, are located within walking distance of all places of performance—playing field, gymnasium, auditorium, and parade location. Where distances are greater, transportation must be provided. School buses are sometimes available, or chartered buses are used.

The entire problem of transportation should be discussed in detail with the principal of the school as he often has all the necessary information at his fingertips. These are pertinent questions: What transportation facilities are available? Has any member of the school staff been given the responsibility of securing transportation facilities for all school activities, and if so, what is the procedure for placing requests? What is the cost for various types of trips, both out-of-town and those within the city? Who provides funds for transportation, and what are the limitations? Who makes the final decision as to which trips shall be undertaken?

If funds are short, someone might suggest that the band members personally finance transportation costs. This is not a good policy to inaugurate. The marching band is a part of the total football or basketball performance, and band members are expected to participate in the activity. It is an obligation often assigned to them simply because they are members of the marching unit. There is no more

reason for the band members to pay their own way than for members of the football team to be personally taxed to finance their activity. Athletic departments often pay the financial costs incurred by the band, even beyond transportation expense and the price of admission when attending out-of-town games. Difficulties do arise if the director of the band makes last-minute requests which involve the outlay of money, but this will not happen if the plans are mapped out at the beginning of the the school year.

The amount of money required to take the band to other communities may be too great for a school to provide. In this case, parents or other individuals may offer the use of privately owned automobiles to carry the band to the out-of-town game or parade appearance. Before accepting these offers the director should investigate carefully the school's liability when such transportation is used. Many states have passed legislation defining the obligation of the school administration in such circumstances. If acceptance of this type of transportation involves risks from the standpoint of legal liability and student safety in general, these proferred rides should be politely, but firmly, declined. If pressure from students or parents persists, the principal of the school and the superintendent should clearly define the policy to be followed.

Some schools, in order to avoid constant pleas from band members each time there is the possibility of attending a game scheduled in a neighboring community, have established a tradition that only a specified number of such trips shall be taken yearly. Once this custom has been established there is no further incentive for students to coax and wheedle to gain additional out-of-town trips. Those occasions which are selected may then be scheduled in advance and adequate preparations can then be made.

Inclement Weather

Each time a marching performance is being planned it is tacitly assumed that the weather will be favorable. This is sometimes an unfortunately optimistic assumption, deeply regretted when the rains begin to fall. The director of a marching band has no more control

over the elements than the weatherman, and if he does not include the possibility of rainfall in his planning for the performance it is best that he situate himself in an exceedingly arid climate.

It should go without saying that the band should not march if it is raining. Rain and dampness are bad for musical instruments, especially woodwind and percussion equipment, and rain may damage the band uniforms. If the field is wet band members should wear rubbers if they march. Sometimes after heavy rains a football field appears to be firm and dry before the game begins but when the halftime period arrives the center of the gridiron is a sea of mud. The director should use his discretion in deciding whether the band shall be sent out on the field in these conditions.

The band might play in the stands when the weather is bad if shelter is provided for the players, and if provisions have been made for the players and instruments to travel undercover from the place where the busses are parked to the entrance to the stands. A director must consider many factors in order to be prepared for a change in the weather. Where sufficient funds exist the school may adopt the practice of some university bands and provide raincoats, either those of a very durable quality selected to match the uniforms or less expensive plastic models, for use if the weather threatens.

FACILITIES

The purpose of the marching band determines the most appropriate type of rehearsal facilities. It is not difficult to visualize ideal rehearsal conditions for the football, parade, and basketball marching band, but all too often the band must get along as best it can with makeshift arrangements. The football field may be so far away that the band's only experience in marching upon it is the final performance. The gymnasium may be occupied full time by physical education classes and extra-curricular athletic activities so that the band cannot use it for marching practice. The least desirable choice, the city street, may be all that is left. However, many excellent marching bands have been trained on city streets. Inadequate rehearsal

facilities cannot be presented as a valid excuse for poor quality in marching performance.

Football Field

The football field is the best place to hold marching band rehearsals. If it is used for physical education classes, the director should arrange a rehearsal schedule through the principal of the school. He should check with the athletic department to find out who is responsible for lining the field and who has charge of the yard-markers and where they are stored. These will be needed in the rehearsals of the football marching band. The height of the stands in which spectators are seated at football games also has bearing on the content of marching rehearsals. (See pages 138-139.)

Gymnasium

Though the gymnasium floor presents definite space limitations and does not permit the band to march forward for more than a short distance, it is an excellent place to rehearse during rainy weather and is entirely practical for rehearsing any maneuver that is not hampered by being confined to a small space. If the gymnasium must be used, the director must find out what other activities are scheduled there. This problem can be discussed with the principal and a suitable schedule arranged. There often are regulations for the care of the gymnasium floor, particularly if it is used for interscholastic basketball games. Street shoes generally may not be worn on the court. If such regulations exist, band members must either wear rubber-soled shoes of the type used in physical education classes or march in their stocking feet.

Street

If the street must be used for marching rehearsals the director should determine its exact width and be guided accordingly. If the same location can be used for rehearsals during the entire season, and if city regulations permit, five-yard intervals should be measured off and lines painted or kalsomined to simulate the yard-lines on the football field. Only that portion of the center of the field in which

most maneuvers will take place needs to be marked on the street. The director should assign to the band manager the responsibility for making arrangements for the lining of the area. If there is much traffic on the street at the time of rehearsal, it is usually possible to get permission from city authorities to block off the area which is needed during the time of the drill.

The curbs of the street will aid the front rank to establish the proper interval between files, and after several weeks of practice, these intervals become so familiar that the band has little difficulty in maintaining them on the football field.

School Ground

Rehearsal on the school ground during school hours is not practical because it disturbs the work in classrooms. Before scheduling after-school rehearsals on the grounds the director should discuss the matter with the principal. While such locations more closely simulate the conditions found on the football field they place greater responsibility on the individual students because there they have no sidelines or yard-markers to guide them.

EQUIPMENT

Before the first rehearsal some necessary items of equipment should be acquired. Much optional equipment adds to the effectiveness of the performance but is not imperative for band performance.

Whistles

Two whistles with neck cords are needed, one for the drum major and one for the director. These whistles are similar to those used by referees at football games and may be purchased from stores which handle athletic supplies.

Drum Major's Baton

A drum major's baton will be used at the first few rehearsals by the director and later by the drum major. A military field baton should be purchased from music supply stores or from manufacturers of percussion equipment. The field baton, as opposed to the metal

kind used by twirlers, is longer and has a tapered wooden shaft, a chrome-plated ball about five inches in diameter at one end, and a metal tip at the other. The painted shaft is wrapped with decorative cord, with tassels attached at the tip. The twirler's baton may, of course, be used by drum majors, but the field baton has more dignity and elegance.

Lyres

Each student must have a lyre for his instrument to hold the music. This is standard equipment for most instruments except flutes and piccolos. Commercially made arm-holders are available for these two instruments. Flutists may make their own by removing the lyre from the attachment for any other instrument and soldering this to a double, twisted length of wire, bent to fit under the left arm and extending over the forearm in a position which will permit the music to be carried and seen easily. The wire may be covered with cloth wrapping. On the other hand, the flute and piccolo players can easily memorize the music because their parts are often a statement of the melody with slight variation.

Public Address System

A public address system can prove most valuable both in rehearsal and performance. If the band is holding its final rehearsals on the football field it is often helpful if the director can view the activities from a place high in the stands—the press box, for example, if one is available—and give instructions over the public address system. Sometimes a portable battery-generated, public address system is part of the school's equipment. This provides even greater flexibility in use; the director may observe parade drill and give instructions from a second-floor window having an unobstructed view of the street.

At many high school football games a public address system is used to inform the spectators of the progress of play during the game, to announce the names of substitutes, and to give other information of general interest. Announcements also may be made which will heighten interest in the marching performance, including

information about the visiting band and the name of its director and drum major. A brief description of the various half-time maneuvers will aid those spectators seated in a poor location to understand the performances. The announcements are best when made from a cue sheet which has been prepared in advance, giving a verbal description of the formations and maneuvers. If the announcer must devise an extemporaneous description, the resulting interpretation of the proceedings may be quite unfortunate.

Motion Pictures

Motion picture cameras of sixteen- or eight-millimeter size may be borrowed in most communities, and some high schools have purchased their own. Very often an amateur camera enthusiast is willing to photograph the band in action at rehearsal or performance. Such films can provide a splendid incentive for the improvement of the marching performance because individual members can then see themselves as others see them. Motion pictures of performances can become a valuable reference of past accomplishments of the band from year to year. Color films, of course, retain more of the splendor of the occasion. A wide-angle lens generally provides more interesting shots of the total performance. If the camera is equipped to take pictures at varying speeds, it will be interesting to have a portion of the performance recorded at thirty-two frames per second, thus slowing down the motion sufficiently to permit a more detailed analysis of the maneuvers.

STIMULATING STUDENT INTEREST

In schools with no established tradition of marching bands, the approach to marching is of the utmost importance. The director may have just read a book describing the techniques of building a fine marching organization, and may perhaps have become enthusiastic about the prospects of achieving local and regional fame. He may be determined to introduce the players to the skill of marching, and may have already set a date in his mind for an auspicious occasion to present the band in its marching debut. This original enthusiasm is important; it is, in fact, essential, when one considers the time, pa-

tience, and energy that has to be poured into the project. The next step, however, is the crucial one. How will the director introduce the subject to the members of the band?

Perhaps an illustration of what can happen when the question of attitude is overlooked will show what not to do. A certain director read a book on marching bands. He thought he was sufficiently informed after reading it, and took the band out on the field to begin instruction. Several things happened to make the experiment a disheartening experience. The students, with no previous explanation of the proceedings, behaved badly. Some picked up stones as they straggled along and threw them at their classmates, others talked in ranks with no concern for the director's instructions, while only a few of the more tractable ones attempted to follow orders. If the drills had been continued in this manner, with noisy entrances and exits from the school building included, the principal probably would have solved the issue by banning the marching activities.

This illustration might seem exaggerated. If only a few bands rehearsed on the field in this manner it would be so, but the opposite appears more nearly to be true. Poor discipline and low morale is observed many times simply because students have not developed interest and pride in this type of activity. It is not uncommon to observe a band playing well and exhibiting fine spirit in the rehearsal room but performing in a demoralized and undisciplined manner while marching.

There are a number of ways to create student interest in marching. One is to stress the example set by neighboring bands. If there are good marching bands in the region they may be used as a definite, immediate motivating force. Another means is to assemble a file of pictures of marching bands from professional music journals and national magazines for display on bulletin boards. A third way is to show motion pictures of marching bands, available from a number of colleges and film sources. A fourth way is to encourage the students to watch half-time demonstrations over television.

Marching is a class project that offers great stimulation and challenge for group-directed activity. When the students themselves

feel the desire to march, their attitudes will be positive. Before they begin marching drills they must know why discipline and order are required. The band which marches, plays, and looks well on parade is the one in which the members feel a strong sense of responsibility and pride. The time spent in orienting players toward the idea of marching and in organizing and directing marching activities by the use of democratic procedures will reward all concerned because the "will to do" can then operate at its best.

CHAPTER FOUR

MUSIC FOR THE MARCHING BAND

If participation in a marching band is to have value as a musical experience, it is necessary to select materials carefully and rehearse them in such a way that the performance utilizes to the fullest the expressive talents of the organization.

SELECTING THE MUSIC

Because of the nature and purpose of the marching band, most of the repertoire for this activity is limited to music suitable for marching, but even within this specific confinement there is the possibility for a great variety of mood, nuance, and technical difficulty.

Quick-step Marches

Choosing marches for the band is not complicated by a lack of materials; the problem rather is one of making selections from the tremendous volume of titles which have been published.

Because bands vary so much in technical proficiency, no list of materials can be drawn up which will suit the purposes and needs of all marching bands. But several marches have proved popular and usable with many school bands. A list of the hundred most popular marches begins on page 282. Among these will be found selections

to suit a variety of occasions and organizations of varying abilities. A few marches which are within the capabilities of the group and which have been well rehearsed will provide an adequate repertoire and will be superior to a constantly changing list of compositions treated to superficial preparation.

Marches to be played while the band is marching should be selected for this specific purpose. The type of composition which the band can play well while seated in concert formation does not necessarily sound equally well on the playing field or on parade. Some general suggestions which will aid in the selection of quick-step marches for the marching activity follow:

1. Thinly scored passages generally do not sound well on the march. These are often assigned to the high woodwinds and lack sufficient volume to be heard clearly in the open air, although they may be effective in concert. The same is true also of the trio of a march which is scored for woodwinds in their low registers. Sometimes when this type of scoring is used, the trio is repeated scored for full band. If this is the case, both the trio and its repetition should be played *tutti*, thus eliminating the performance of the section assigned to the low register of the woodwinds.

2. Strong melodious countermelodies for trombones are needed. The trombones are generally placed in the front rank of the marching band; therefore, on parade, or whenever the band is marching toward the listening audience, the trombone melody line is particularly predominant. This countermelody is often reinforced by the baritones and the low woodwinds. Marches should be chosen in which these instruments are given interesting material, and afterbeats should be avoided.

3. Florid, "busy" clarinet parts, particularly those in the high register and often on the leger lines, are not effective on the march. If this type of passage is found in the parts assigned to the individual instruments, another march should be chosen or those passages which contribute little to the musical effect on the march should be rewritten. Piccolo parts come through well if the music is properly played, and here florid passages are most effective.

4. French horn afterbeats generally are not effectively played. Unfortunately, most quick-step marches assign this type of material to the horns and wasted effort is often the result. These instruments may be assigned the unison playing of a melodic line extracted from the cornet parts or from the countermelody. If the band limits its repertoire on the march to a few compositions, the task of creating a separate melodic line for the horns is not difficult.

5. All cornet and trumpet parts should play the melody or a supporting melodic line. Because full scores for quick-step marches are rarely available and the director must rely on a condensed piano-conductor score, it is only by analyzing the individual parts that he can determine their effectiveness. Cornet and trumpet parts are scored in different ways: some arrangements have separate parts for solo, first, second, and third cornets; others have a part marked solo and first cornet, another for the second, and still another marked third; in other arrangements there is a part marked second and third cornet. Trumpet parts also vary. Very often the melodic line assigned to one or more parts is supported by a melody found in the second or third parts. A third melodic line generally is written for the trombones and baritones and this often contains most of the interesting musical material, with other instruments, including trumpets and cornets, being assigned afterbeats. The cornet or trumpet players should never be assigned parts which do not directly support the melodic line. Parts with afterbeats or long harmonic tones should be avoided. There are no fixed rules which govern the assignment of parts except that each part must be evaluated, and only those which contribute substantially to an important melodic line should be used.

6. Percussion parts, because of their importance to the band on the march, should be examined for possible improvement. Not only should various drum rudiments be exploited but also the various dynamic levels of the entire section should be appraised and changes noted in the parts so that the entire performance of the band will not be identified with the monotonous thumping which results when the same dynamic level is used for all occasions.

The bass drummer can add interest to his part by giving slight

emphasis to the note on the first beat of the measure both while playing marches and in the performance of street beats. This will also aid the band members in keeping marching cadence. It is sometimes helpful to have the bass drum exaggerate the first beat during marching rhearsals to train players to step forward together on the left foot on this first beat of a measure.

School Songs

The marching band must be able to play the school songs of both the home school and visiting schools. If home-school songs are not of good quality or are insufficient in number, provide new song materials. Students, not only members of the band, may be asked to provide a new set of words, or a contest can be arranged for both words and melodies for new school songs.

Music for Formations

Marching bands using formations with musical themes require many additional musical selections during a football season. Often the chorus alone of a popular song will be played only once and the band will go into another formation using another song. This constant need for new materials necessitates either a large music library, a generous annual budget allotment for the purchase of music, an ability to arrange music, or all three.

Ordering the music from a music dealer is the simplest way to provide the necessary materials. An increasing number of popular songs are available in quick-step arrangements. Band accompaniments are also available from several community song books. These utilize simple four-part harmonizations and sound full when played out-of-doors.

ARRANGING THE MUSIC

Only certain types of musical materials may be legally arranged for performance. These include original compositions and music in public domain. The arranging or copying of copyrighted material is illegal if done without the specific permission of the copyright owner. Mention is made of this fact since some band directors are

not aware of the provisions of the United States Copyright Law. Infringements of copyright laws are punishable with fines beginning at one hundred dollars, plus minimum damages of two hundred and fifty dollars. The law requires that all copyrighted material shall include a notice showing the ownership of the copyright and the year in which it was obtained. Where this information appears on the music, permission for arrangement must be obtained from the copyright owner.

Full Scores

Material that is to become a part of the permanent repertoire of the band merits the preparation of a full score from which the individual parts can be extracted. If the director can prepare a full score, a ready solution to the problem of acquiring new materials is solved. Students can copy their parts from the score, thus saving time for the director and giving students experience in writing music manuscript. If the director cannot make written arrangements, he might utilize the techniques described below for simple written arrangements and improvising arrangements.

Simple Written Arrangements

The football half-time performance may call for the chorus of a familiar song to be played through once or twice when a particular formation has been executed by the marching band. In this case the director should select a comfortable key for performance, then write a countermelody below the melody. If the tune is simple, he will not need technical skill to do this. In fact, the countermelody may be written "by ear," utilizing principally the intervals of the third and the sixth. Then he should write a third melodic part for the tenor-range instruments—the trombones, baritones, and the tenor saxophone—and add the bass notes, with the root of the chord on the first beat, the fifth of the same chord, if the harmony has not changed, on the second beat. If the members of the band have been taught how to transpose their parts, the melodic lines may be placed on the blackboard and the students asked to copy their own parts. If this is not practical, the director should copy one part for each section,

pass out additional manuscript paper, and ask the students to recopy the part provided. If an introduction is needed, a simple four-measure unison passage will suffice. The two parts should be divided more or less equally between each section in which there are several instruments of the same kind—that is, cornets, clarinets, saxophones, and the like. The tenor-voiced instruments should play the second part, or the third if one is provided. The performance of this music will be in two or three voices, but with each voice doubled in octaves. The effect when the band plays *tutti* will be full and convincing.

Improvised Arrangements

A second way of providing simple arrangements is to utilize the skills which students acquire in playing scales when only the concert pitch is named. Many bands play scales in unison for tuning and warm-up. B-flat concert pitch means that the band, when playing this scale, actually sounds the tone B flat. All treble-clef transposing instruments must make an adjustment to sound the concert pitch correctly. For example, players of B-flat treble-clef instruments must think one letter-name upward, from B flat to C. The key signature is determined by taking away two flats or adding two sharps. The key of B flat has two flats in its key signature. Take away two and there are none. The letter-name of the key is C, and the key signature has no flats or sharps. If the concert pitch is F, think up one letter to G. Since there is only one flat to take away, one sharp must be added. If the concert pitch is C, think up one letter to D. Since there are no flats to take away, two sharps must be added. E-flat treble transposing instruments will take away three flats from the key signature or add three sharps. If the concert pitch is E flat, take away three flats and play in the key of C. If the concert pitch is B flat, take away two flats and add a sharp, and play in the key of G. The horns in F will take away one flat or add one sharp. For example, if the concert pitch is B flat, take away one flat and play in the key of F. All bass-clef instruments are non-transposing, so they will play the pitch requested. The same holds for treble instruments in C.

Now rehearse all major scales from C-major through D-flat

major. Play a nine-note scale, from *do* up to *do*, going one tone above (to *re*) and then returning to the low *do*. Thus each scale may be commenced on the first beat, in 4/4 time each tone given one beat except the final low *do* which comes on the first beat and may be considered a whole note. Rehearsing scales in this manner means that players must think in terms of key signatures; they become acquainted with different tonalities and soon can use these skills in playing melodies in several keys with ease and familiarity. They begin to learn to play "by ear" and this technique is most useful in marching band performance.

After students know how to play when only the concert pitch is given, they can then try some familiar melody, such as "Home on the Range." Since the players know the numbers of the scale steps—*do* being one, *sol* five, the director may begin by holding up five fingers. As soon as every player (and this should be done in unison) has found the right note, the director proceeds upward to one, then two, then three. The scheme would be $\underline{5}$-$\underline{5}$-$\overline{1}$-$\overline{2}$-$\overline{3}$—, and so on, until the melody is performed. The students should then be required to play the same tune in a different key, then in still another key. In this manner they will soon gain considerable facility in playing in various keys.

When a familiar melody is to be used in a marching formation it can first be rehearsed "by ear," unison fashion. If any students have the ability to improvise a countermelody, this can be written on the blackboard. Transposition should present few problems to the rest of the band. A third melody for the tenor instruments should be written on the board, the bass notes indicated. The arrangement is then completed. This manner may seem a little slipshod, yet many published arrangements of simple, obvious materials offer little more than this spontaneous plan.

REHEARSING THE MUSIC

Those who have worked conscientiously with the problems of individual performance on a musical instrument or with the task of developing a band which can demonstrate its ability to perform

many kinds of music in an artistic manner need not be reminded that the proper musical execution of a march requires the same persistent and painstaking effort needed to play music written in other structural forms. They also know that no short section of a chapter in a book can convey to the uninitiated the full complexities of the craft. The suggestions which follow, therefore, are not presented in the hope that they will appear new or startling. Rather, they are intended as reminders of some obvious possibilities which are pursued with great fervor in preparing a serious work for public performance but which sometimes are overlooked when the quick-step march is rehearsed.

Melodic Line Tendencies

The two melodic tendencies of activity and repose can be observed in most familiar music. It is necessary only to play one octave of an ascending major scale slowly, stopping on one note and then another, to show students, simply and effectively, that some tones are not stopping points but require that the player go on to find a more suitable resting place. The seventh note of the scale, for example, clamors for movement to another tone, the most natural being the eighth. If one examines the melody of a march, singing it or playing it on an instrument, some of the tendencies of the melody are readily apparent. Often, when the melody is ascending, the highest tone is the important one, and the tones immediately preceding it should give a feeling of being impelled toward it. A slight crescendo may be used to heighten this effect. On the other hand, when the melody descends, particularly when approaching a cadence, the temporary or permanent stopping point of the tune, *a decrescendo*, may be effective.

There is no "right" way to interpret any melody. Each has its own characteristics and may be interpreted effectively in several different ways. Experimentation will uncover many delightful variants, and, if conducted in the proper spirit of exploration, it should make the players dissatisfied with unimaginative playing. One band director describes such literal playing as "two by four" music—al-

ways two inches high and four inches wide, machined and milled for uniformity. A workable analogy for the proper performance of music would be to mold each note of the melody like one of a string of pearls, carefully chosen to provide symmetry, but not necessarily similar in size and shape.

Accent marks are often found in march melodies, but amateur players have a tendency to ignore markings on the score which are not related directly to giving the pitch (the note head) or to indicating the rhythm (the note stem and "flags"). Sometimes the accent is indicated with the sign >, sometimes by the signs *sf* or *sfz*. There is no magic that will ensure the proper execution of those accented notes. The effect to be produced must be demonstrated, rehearsed, and reiterated in succeeding rehearsals. The melodic line may also include other symbols indicating the proper attack to be used on various notes. Staccato marks (dots over or under note heads) require attention. Most students are introduced to staccato playing in the first semester of study on their instruments, but this does not ensure uniform practice in the execution of this symbol. When the staccato mark appears, all players assigned the melody should perform these notes in the same manner—with the same emphasis, attack, and sound. Staccato marks are not accent marks, although some students execute the staccato as if the two symbols were synonymous. Whatever the choice of interpretation of staccato performance may be, all players must execute the notes simultaneously and in the same manner.

When rehearsing marches, all players should make notations on their parts which will help to jog their memories during performances. The goal of all musical organization is the best possible rendition of the music that is to be performed. Experience has proved that one pencilled notation placed in the score often eliminates endless exhortations and harangues by the director and shortens the necessary rehearsal time.

Harmonic Structure Tendencies

All too often, marches sound as though they had been written

in two voices, the melody and countermelody, with bass notes and percussion parts added. All quick-step marches have an underlying harmonic structure which should be apparent when the entire ensemble is playing. Students should have a clear aural impression of this harmonic structure and the importance of their own particular part within that structure. The following device may be useful in studying the harmonic framework of any march: Each player should be asked to play the note that appears on the first and second beats of each measure, ignoring all other notes. No matter what the duration of each of these two notes may be, students should play them for one full beat each, *sostenuto*. The horns, or any other instruments that are assigned afterbeats, should play the afterbeat on the first and second beats. Percussion parts may be eliminated temporarily. The march may then be played in a sustained manner as if it were a chorale. When rehearsed in this way, the march will sound full, and the underlying harmonic structure becomes evident. Then the band may play the march as written. If the result brings to light any passages that sound thin and harmonically incomplete, these portions should be isolated for further analysis and study.

When the band can perform the march in chorale style with all tones and chords in proper balance, the tendencies of the chords should be considered. Are *crescendi* or *diminuendi* evident within the harmonic fabric? If so, the students should make note of them in their parts. Often, many interpretive possibilities are uncovered when marches are performed in this way. It is, therefore, another method of simplifying the problem of creating an interesting musical effect. The movement of voices is made clear, and inner voices can be heard more readily. In this chorale type of rehearsal, the march need not be taken at a fixed and definite tempo. The director may linger on any chord until all voice members are heard in their proper balance and in correct pitch.

Rhythmic Tendencies

Quick-step marches have two beats to a measure. The first beat of the measure is the primary accent; the second beat, the secondary accent. The former should receive slightly more emphasis, although

exaggeration of the accents produces a heavy and ponderous effect and is to be avoided. There are two types of rhythm: duple and triple. Marches written in 2/4 time, even when written as *alla breve* (cut-time), have duple rhythms within the beat; 6/8 marches have triple rhythm.

All rhythms must be played accurately. This is simple and obvious advice but difficult to achieve. Fortunately there are many excellent phonograph recordings of quick-step marches which may be used to demonstrate the potentialities of this type of music when rhythmic performance is accurately conceived.

One of the most common rhythmic errors in duple time is to confuse the performance of the dotted eighth-note followed by a sixteenth-note with the rhythmic figure found in 6/8 time—the quarter-note followed by the eighth. In the first figure, the sixteenth-note must be given its exact and precise value. The dotted eighth-note is three times as long as the sixteenth. If the sixteenth-note is given more than its proper allotment of time, the figure will sound like the quarter-note followed by the eighth-note in 6/8 time. Or, to put it another way, the figure is changed from duple to triple time, and therefore the feeling is changed. The first figure is crisp, energetic, and full of vitality. The second gives the impression of gracefulness and is inappropriate when suddenly introduced into the march written in duple time.

Not only the primary and secondary accents but also the duration of various tones determines the needed emphasis. Longer tones generally have greater emphasis than shorter tones. For example, in 2/4 time, when an eighth-note is followed by two sixteenth-notes, the eighth-note is given more emphasis. Sixteenth-notes are played lightly, while quarter or half-notes are played more prominently.

The skill of the percussion players determines the contribution which this section makes to the vitality of the rhythm. If the snare drummers have learned to execute the drum rudiments, particularly the accents which these contain, and if each rudiment can be played cleanly from open to closed style, they will add much to the energy and drive characteristic of the rhythm in the quick-step march form.

Dynamic Levels

Most composers of marches, apparently through some perverse and unanimous agreement, seem to leave many choices of interpretation, particularly the selection of proper dynamic levels, completely in the hands of the individual performer. Either there is no indication whatsoever, or the first strain is marked in its entirety *forte*, the second *fortissimo*, the trio *piano* the first time through, with the repetition to be blared forth in a resounding *fortissimo*. Neither alternative can convey accurately the musical ideas contained in the composition. Any scheme of dynamics which ignores the musical context of a composition should not be adopted as a means of procedure.

Where the proper dynamic levels are indicated in the printed score, student performers should have a mental picture of the approximate degree of loudness designated. It is easy to overestimate the understanding that young players have of various dynamic markings. The definitions of *forte* and *piano* are simple enough. Students will say the terms mean loud and soft, and that *fortissimo* means loudest. But how much louder is loudest? Was it not Tschaikowsky who said he wrote four *f's* in the hope of getting one? When the players do not respond properly to the signs in the music, the director should try to help the members of the band to develop a clear mental image of the range of dynamics which the band has at its disposal. The rehearsal of unison scales is a widely accepted practice and serves many useful purposes. It is equally profitable to devote continuous attention to the practice of the dynamic scale. Several directors have used the following scheme with great profit.

First, write on the blackboard an ascending scale of dynamic symbols, as in Figure 1. Point out that each step in the stairway is equal. Ask the band to play the B-flat chord *mezzo-piano*. Pointing to that step on the dynamic scale, move down to *piano*, then to *pianissimo*, asking the band to play the same chord in each of these dynamic levels. Ask the players if these steps are equidistant. Generally they are not, and the students recognize this. Try playing the same dynamic levels again and if there is improvement ask the players to remember the sound of *pianissimo*. Now ask the band to play really as

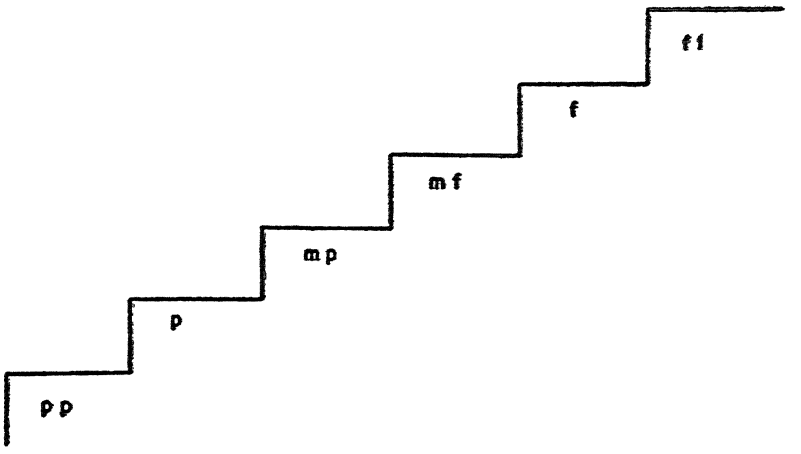


Figure 1. Dynamic scale

soft as possible. The difference between the last attempt and the previous execution of *pp* should be enough to impress students and director alike. There is certain to be a great difference because many bands, unless they have worked painstakingly over a period of time to extend the potentialities of the full dynamic range, confine most of their playing to two dynamic levels, *mezzo-forte* and *forte*, with only a few excursions into other levels.

Secondly, begin with *mezzo-forte* and continue up the scale to *fortissimo*. Ask the students to listen to *ff*. Is it a pleasant, robust sound, or are some players overblowing and producing raucous tones? *Fortissimo* should be the loudest that the band can play and still produce a musical, pleasing sound. Overextension of effort, by even one subtle shade of tone, will produce an unpleasant tone quality.

Thirdly, play the whole dynamic range again. Begin at the *pp* end of the scale one time, at *ff* another. Then skip about, checking constantly to see if it is possible to move on to either of the extremities of the scale with equidistant moves.

If this plan is followed over an extended period of time, the symbols of dynamics will soon take on greater meaning. It may seem that this device has been conceived for the rehearsal of more complex

musical forms than the quick-step march, but it has great value in developing the intrinsic musical worth of this type of composition. Once dynamic levels have been agreed upon and notations made in the printed parts, these symbols have greater meaning to the student, and the quality of performance should be noticeably improved.

Memorization

School bands are required to perform many times during the course of a school year, frequently on short notice. A few marches, even two or three, committed to memory will find frequent use and are particularly valuable for the marching band. If the marches are chosen for real musical interest and if they are performed well they may be used again and again with good effect. This is not to say that a varied repertoire is not desirable; it is equally foolish to think that the band must never repeat the performance of a composition to the same audience. Memorizing marches eliminates the necessity for carrying quantities of music while on the march. It frees the students from concentrating their attention on the printed score and gives them the opportunity to watch their positions in the marching band more closely.

Select the marches to be memorized, rehearse them carefully, and give the students an opportunity to make pencilled notations which will improve the performance. Then set the deadline for individual auditions of each member of the band. When audition times have been set, they should not be postponed or ignored for seemingly more pressing obligations. Students who have worked hard to perfect their performance will feel keen disappointment if their efforts are not recognized. Similarly, those who take their responsibilities lightly will feel that their director is an easy mark, one who does not care that some of the players shirk the necessary work.

It is not necessary to hear each player perform the entire march. Ask one to begin at the trio, another at the second strain, and another at the introduction. Hear individual players during rehearsal. Then ask an entire section to play a portion of the march. When the student is playing his part individually, watch the printed score as it is

being played to check for accuracy of memorization. To some it may seem a little unusual to expect members of a band to play from memory, but remember that the memorization of music is a normal, ordinary assignment for students who study with a private teacher, and it is not unusual to attend a recital of music presented by elementary-school piano students where the entire program is presented from memory.

When the band is rehearsing marches, whether from memory or the printed score, occasionally ask the "key" players not to perform, leaving the players assigned to second and third parts to carry the full responsibility. Students often are genuinely surprised to find that the quality of the full-ensemble performance is produced mainly by the ability of a few players on the first parts who can manage their performance well.

If students know that their individual efforts toward improvement will be recognized they will work harder. As an incentive for conscientious individual practice, players should know that their assignment to a place within the section is not permanent but depends upon the capacity to demonstrate continuous improvement. Evaluation of progress may be made in several ways. The director may assign materials for personal auditions which may be conducted in or outside of band rehearsals, or the band as a whole may be asked to evaluate the improvement of the individual player. If the latter plan is used, the band should be reminded that students often make choices on other bases than performance ability and cautioned that this judgment is not a personality contest or a test of the fidelity of a personal friendship.

If the band has the opportunity to rehearse in an auditorium, the director might ask the student conductor to direct the band while he goes to the rear of the auditorium to hear from a distance the effect that the band produces. A different perspective will point out flaws in the balance of parts, blend of tone, and general musical effect that are not apparent from the podium.

CHAPTER FIVE

MARCHING ESSENTIALS

This chapter deals with marching fundamentals, although no band would need to learn to execute all the activities described. Where possible, one or more alternate ways of executing a particular movement are included. The director should select the one which best suits the needs and capacities of his band.

The last section of this chapter presents suggested plans for the first five rehearsal periods. These are by no means inflexible and should be modified to fit local needs. It is hoped that these rehearsal plans will suggest means of organizing plans for future drill sessions.

ARRANGING THE BAND IN MARCHING FORMATION

This section employs terminology familiar to anyone who has had experience with marching bands, but most of these terms will be unfamiliar to the new members of the marching unit. The director will gain time by making certain from the start that everyone in the band knows the precise meaning of the terminology used. Some directors prepare a mimeographed list of definitions to be distributed to band members at an early rehearsal; others feel that demonstration and constant reiteration of the terms in rehearsal is the most effective way of clarifying meaning.

Definitions

A *rank* is a row of bandsmen standing or marching side by side. A *file* is a row of bandsmen standing or marching one behind the other. The particular arrangement chosen to place band members in ranks and files is the *marching formation.* The distance between members of a rank is termed *interval.* The standardized length of step taken by each member of the band marching at full step is called *pace.* The size of the marching band is determined by the number of members available for marching. (See Chapter Two for a discussion of factors involved in determining the actual membership.)

Marching Formation

No matter what the size of the band, the shape of the formation should be a rectangle, not much longer than wide. Of course, if the marching band is to parade on streets too narrow to accommodate the full ranks, this rule does not hold. Listed below are suggested numbers in ranks and files for bands of various sizes. The form of the band may be altered to fit different circumstances; the formations given merely suggest possible arrangements.

PLAYERS	RANKS	FILES
20	4	5
30	5	6
35	5	7
35	7	5
48	6	8
48	8	6
56	7	8
63	7	9

A band of twenty players is described as marching four by five, that is, four students in a rank and five in a file. Sometimes the director of a small band of thirty-two players decides to place four members in the front rank in order to have eight members in each file. In such a formation the band appears to have considerable length but it

is too narrow, and therefore difficult to maneuver, particularly when formations are to be made. No particular advantage is gained by maintaining an even number of players in each rank unless the band uses marching maneuvers which require it to split exactly in half, one part turning to the right and the other to the left. A thirty-five-piece band seven ranks long and five files wide is satisfactory, and one of the most adaptable formations is a band of forty-eight marching in eight ranks and six files. Both of these formations are two ranks longer than files wide. This is a good proportion to keep for a band of larger size.

The Guides

The player farthest to the right in each rank is the *right guide.* All members of his rank use him as a standard for length of stride. Everyone in that rank "guides" by him. Right guides should be selected on the basis of demonstrated superiority in marching ability. Students should understand that assignment to this position is not necessarily permanent and that if other band members show greater skill in leading the rank and in general marching ability a change of assignment will be made. The right guides sometimes give verbal instructions to the rank during rehearsal. These instructions generally are confined to the command "guide RIGHT."* Being selected as a right guide in the marching band should mean as much as being chosen the first chair player of a section in the concert band.

The player farthest to the left in each rank is the *left guide.* The right and left guides are the "outside" of the band and hence are the most conspicuous members. Left guides should be chosen on the same basis as right guides, since they serve as right guides when the band is reversed, as in, for example, the reversed countermarch.

Identification of Position

After the director determines the size and shape of the band he must identify positions. The best scheme for identifying each mem-

* In this and future verbal commands, the capitalized word is the command of execution.

ber of a marching band is to assign a number to the position, which remains the same even though the person who fills that position changes. Although there are many systems for numbering positions, a simple and easily understood scheme is to number each position with a digit for both rank and file. The right guide of the first rank is designated as 11. The first digit (1) indicates the number of the rank, and the second digit (1) identifies the player's position in that rank, or the number of the file. Figure 2 illustrates numbering of the first three ranks and files of a band with six players in a rank.

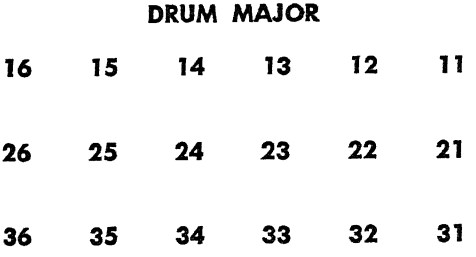


Figure 2. Designating players' positions

For the first out-of-doors rehearsal the director should prepare a chart listing the name of each member of the marching band under his proper position number. Since this first assignment of positions is subject to change, it is best to write these notations in pencil, or in chalk on the blackboard.

Placement of Instruments

After the membership of the marching band is determined, the number and kind of instrumental performers is listed and their placement within the band determined. Since school marching bands vary greatly in size and instrumentation, many varieties of instrumental placement exist. However, there is general agreement on two practices: trombones traditionally are placed in the first rank; and the percussion section is placed in or near the center rank.

A wide variety of arrangement is observed in the placement of other brass and woodwind instruments depending on the visual effect to be produced, the musical effect desired, and the varieties of existing instrumentation.

If there are not enough trombones for the first rank, the rank should be filled with baritones. Tenor- or baritone-range instruments (baritones, tenor and baritone saxophones, alto and bass clarinets) should be placed in the second rank.

Since cornet and trumpet players generally play the melody in the music of the marching band, their importance is great. They are commonly placed either immediately behind the tenor or baritone instruments or in the last rank of the band. Some directors believe that a concentration of the brass instruments in the front ranks of the band is best; others feel that placing the cornets and trumpets in the rear ranks gives all preceding ranks opportunity to hear and be supported by this strong statement of the melodic line. A director should experiment with both of these arrangements to determine which is the better one for his group.

If cornets and trumpets are placed immediately behind the trombone and other tenor- or baritone-range instruments, the high woodwinds (B-flat clarinets, flutes, piccolos, and even the alto saxophones) are placed in the rear ranks. If the cornets and trumpets are assigned to the rear ranks, the high woodwinds are placed in the center ranks, often in the ranks in front of the percussion section. The French horns are generally placed near the center of the band, ahead of the percussion section.

The placement of sousaphones is determined by the number of players available. The instrument was designed originally to present a spectacular visual effect. Its bell, often gold-plated, provides a point of visual attraction within the marching band, but it blocks off the view of players marching immediately in the rear and makes it difficult for them to see the signals of the drum major. One widely followed plan is to place all the sousaphones in one rank, generally in the center of the band; another is to use sousaphones as right or left guides in the outside files. The disadvantage of the first scheme is that

the sousaphones will block the view of players in ranks that are to the rear; the advantage lies in displaying the bells of the instruments in a most prominent manner. The advantage of the second scheme is that the drum major's signals can be seen clearly by all members of the inner files.

Carry Position of Instruments

Manuals of instruction for military bands and drum and bugle corps describe several ways for the various players to hold their instruments, for example, at inspection, parade rest, prepare to play, and carry. Some books dealing with school marching bands give instructions for three holding positions for instruments: carry, play, and rest. The authors believe that school bandsmen need instruction for only the carry position, since, they argue, brass and woodwind instruments are held in the same playing position in both the concert and parade band, and therefore no additional instruction except reminders to students holding instruments in improper playing position is required. Carry position can also serve as rest position and time is conserved since the students are not burdened by learning an additional skill.

The director should choose a carry position for each brass and woodwind instrument which will permit moving the instrument from carry to playing position with as little effort as possible, provide the least opportunity for damage to the instrument, minimize interference with marching movements, be comfortable to the player, and permit the player to hold the instrument with one hand so that the opposite arm is free to swing as he marches.

The following are recommended carry positions for brass instruments: *Cornet* and *trumpet*—hold under right arm supported on forearm and parallel to ground, bell directly forward, right hand grasping bottom tubing directly forward of the valves. *French horn*—hold under right arm, bell to the rear, right hand grasping tubing nearest the ground. *Baritone*—hold against chest with left arm if bell points right in playing position, with right arm if the bell points left in playing position, four to six inches lower than playing position.

Trombone—hold vertically, bell down, in left hand at the same point grasped by this hand in playing position, immediately above belt level. Some bandsmen hold the trombone under the right or left arm, bell forward, horizontal to the ground. This position is not recommended because it increases the possibility of damage to the slide in the counter-march and in making turns. *Sousaphone*—move the instrument slightly forward on the shoulder, bringing the mouthpiece about two inches forward from the lips. *Tuba*—grasp to the chest three to six inches below playing position.

For woodwind instruments, the recommended carry positions follow: *Piccolo*—hold in right hand, right arm hanging at side in natural manner, mouthpiece forward and pointing slightly toward the ground. *Flute*—hold vertically with end-joint in right hand, right arm hanging at side in natural position, mouthpiece-joint resting against shoulder. *B-flat clarinet*—hold in same manner as flute, bell in right hand, mouthpiece resting against shoulder, reed facing forward. *Alto and bass clarinet*—hold under right arm parallel to line of march, bell facing forward, body of instrument pointing up at a 45-degree angle. *Alto* and *tenor saxophone*—hold in same manner recommended for the alto and bass clarinet. *Baritone saxophone*—hold against right side, right hand encircling the bell immediately below its lip.

Recommended carry positions for the remaining instruments follow: *Cymbals*—hold one in each hand with edges parallel to the line of march, arms hanging naturally at sides. *Bell lyra*—place tubing at the base of the instrument in socket of carrying sling, hold upright with top forward six to eight inches, tone-bars facing the body, bring the left arm around the instrument and support by grasping at the best balance point with the left hand. *Bass* and *snare drum*—hold the instrument in the playing position.

Pace

The standard pace or length of step adopted by each band is determined partially by the height of the members. High school students vary considerably in height, and pace should be gauged by the

shortest members. If junior high or elementary school students play in the band, then the length of the normal marching pace, or stride, for the whole band must be adjusted to the height of the elementary school players. If the pace is too long for the shorter players, even though there may be only one or two of them, the band will have a ludicrous appearance.

The marching tempo also influences the length of the standard pace. A rapid-tempo band requires a shorter pace; a slower tempo band can use as long a pace as student height permits. If the band marches principally at football games, a pace of 30 inches is effective; this permits six steps to be taken every five yards. Formations may be accurately calculated and executed in relation to ten- and five-yard markers on the field.

Since many factors affect pace lengths, the final decision can be made only after marching drill has begun and the various possibilities have been tested.

Intervals

There is no established tradition which defines the exact distance between members of a rank and the interval between files, but certain intervals have proved the most satisfactory. If the pace is 30 inches, the interval between members of the ranks should be two and a half yards. This means that if the first rank is on a ten-yard stripe on the football field, every other rank (3, 5, 7, etc.) is on either a five- or a ten-yard marker. If desired, the distances between files may be slightly less. Smaller bands may decrease the size of the interval between ranks and files—sixty-inch intervals are common. However, it is desirable to keep the two types of intervals approximately the same.

Band formation with intervals between ranks and files is *open* formation. In most marching activities, open formation is used. When bands use *close* formation, the members of each rank march nearer to each other than in open formation. Close formation is recommended for the first marching drills because it is easier for members of each rank to achieve proper alignment, for parade when the marching

space is not wide enough for the passage of the band in open formation, and for entering narrow gates at the football field.

In close formation the distance between players in a rank (interval) is adjusted after the command, "dress right, DRESS." On the command of execution, "DRESS," players, except the right guide, who looks straight ahead, turn their heads right; each player raises the left hand to the left hip, hand flat against the left side of the body, with his elbow extended toward the player to his left, and moves toward the right, if necessary, until he lightly touches the next player. "Ready, FRONT" is the only command which is given from this position. On the command of execution, "FRONT," players drop their left hands and turn their heads to the front. Distances between ranks are generally the same in both open and close formation.

Alignment

After band formation, intervals, and pace have been determined, maintaining this relationship in its exact form, whether at halt or on the march, depends upon alignment. For most members of the band it is possible to check alignment in three ways: by rank, file, and diagonal. Figure 3 shows how band member number 43 checks alignment. The diagonal alignment assumes that intervals between ranks and files are the same and demonstrates the principal reason for maintaining equidistant ranks and files—symmetry in the marching formation.

All aligning is done with eyes front—*no heads turn from this position.* This is a difficult skill for the players to learn, and the band as a whole will acquire it only after considerable rehearsal. Teaching proper alignment and standard stride to any marching unit has taxed the ingenuity of many a director. One band director began the drilling of this activity by providing each rank with a light-weight board which was held at waist-level by each member. Marching with the board seemed to give many members of the unit the feel of proper alignment more quickly than otherwise.

Key members of the band for the development of proper align-

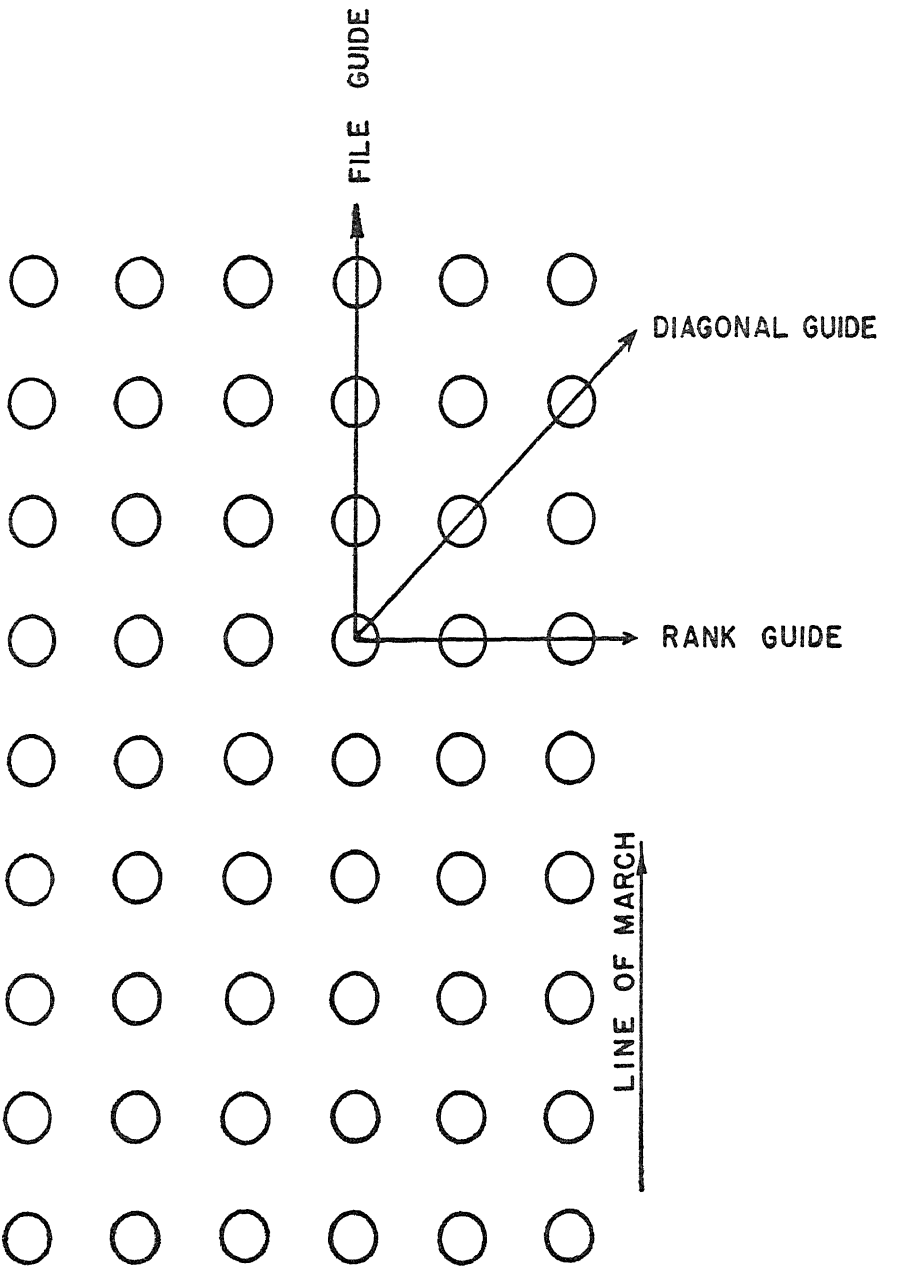


Figure 3. Alignment by rank, file and diagonal

ment are the right guides and the members of the first rank—the file leaders. Once the length of pace is agreed upon, particularly at the first rehearsals of the year, the director must watch continuously to see that the first rank does not extend the length of the stride. He should march beside the right guide of this rank, setting the pace he is to follow, and beside any other right guide who appears to be having difficulty in maintaining the proper interval between ranks.

Commands

The command "fall IN" is used by the drum major, or sometime, in rehearsal, by the director, to call the band into marching formation. The drum major faces the exact center of the line on which the front rank will form, at about eight feet in front of the first rank. When the command is given, the front-rank right guide finds his position in relation to the drum major while the other members of the front rank quickly find their places in relation to their right guide. The right guides in succeeding ranks find their proper intervals and alignments, and the rest of the players in each rank locate their positions and align. As soon as each band member is in the proper location he assumes the position of attention. The drum major then checks the spacing of the file leaders (front-rank players) and the alignment of each file. Right guides check their distances to see that they are at the proper interval behind the preceding right guide. Then, right guides check the alignment of their ranks.

In showing band members how to fall in at attention for the first time, the director should proceed slowly, step by step. First, using only the right guide of the first rank, he should show the members of the first rank how they determine their position in relation to the drum major and to the right guide. Secondly, he should ask the remaining members of the first rank to find their proper places, then check and correct their intervals and alignment. Thirdly, he should place all right guides in their proper positions. Fourth, he should ask the remaining members to find their locations in relation to their right guides and the members of the front rank. Fifth, he should check the entire band for proper interval and alignment.

The command usually given when the band is at a halt, "fall OUT," is used to move players out of regular band formation, for example, to dismiss them. The band then becomes unpatterned.

After the command "as you WERE," the band resumes the position previously held. This command is commonly given after "fall OUT" has been executed when the previous position was not that of regular band formation. It is used, for example, in rehearsing figures or letters to test the players' accuracy in moving from any spot chosen at random to the exact position demanded by the particular formation.

POSITIONS

The positions described herein are executed while the band is at halt. With the exception of his responsibilities when the band assumes the position of attention, no special instructions need be provided for the drum major.

Attention

In the position of attention, heels are together, toes apart at an angle of approximately forty-five degrees; legs are straight, body erect, with chest out and stomach in; shoulders are back, arms straight down at the sides, close to the body; palms of the hands nearly touch the legs, with fingers straight and together; neck is straight (actually pulled back slightly from the normal forward position); head is erect (tipped back a little farther than normal), eyes directly front.

The verbal command, in proper rhythm, is shown in Figure 4.

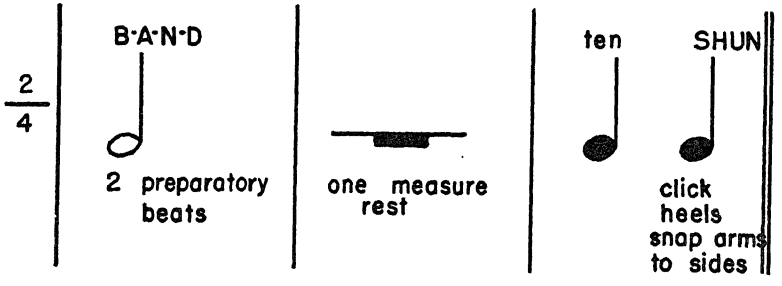


Figure 4. Verbal command for attention

All commands are given in two parts: a preparatory command, *band* 'ten-, and a command of execution, -SHUN. On SHUN students click their heels smartly together and snap their arms into position quickly.

When the band is in marching formation, the drum major checks to see that his position is about eight feet in front of the exact center of the first rank. Then, standing erect, he faces directly forward (his back to the marching band), holding his baton at carry position as shown in Figure 5, point A. He places the little finger of his

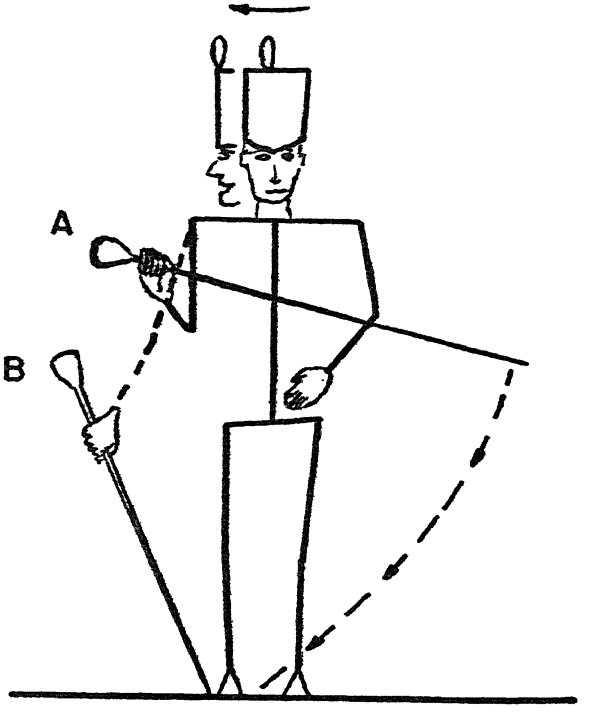


Figure 5. Drum major's signals: carry position and attention

right hand nearest the ball of the baton holding the baton under his right armpit. He holds his left hand at his side at belt level, thumb pointed backwards, fingers together in front of the body.

To call the band to attention, the drum major first drops the tip of the baton to rest by the instep of his right foot and extends his right arm, with elbow held straight (see Figure 5, point B). When the baton is in this position, he turns his head to the right and sharply gives the verbal command, "band, 'ten-SHUN." All band members then stand at attention, awaiting the next signal.

In teaching attention, the director should first explain and demonstrate the proper position and then instruct students to assume the position, checking for and correcting glaring faults. A wise director will not expect too much at first; most members of the band will be awkward, but time and practice will gradually eliminate stiffness and exaggeration. Students who perform this and following drills with skill should be asked to demonstrate before the band; the motivation for emulating an exemplary classmate is strong. The command for execution can be illustrated on the blackboard as shown in Figure 4.

Students should be taught that attention is a position in which no talking or movement of the body is permissible until the next command is given. Adherence to this command is often the sign which distinguishes a superior from a mediocre band. Conformity should be required during the first rehearsal; this aids substantially in establishing subsequent regulations.

At Ease

The position of at ease provides relaxation through change of body position and places the band in a position and attitude for attending further instructions. At the command "at EASE," the right foot remains in place and the left foot moves briskly twelve inches directly to the left. If instruments are not being used, students clasp their hands behind the body with the right palm turned outward and the left thumb grasping the right wrist. The left thumb is to the outside. If instruments are used, the band members shift them into a more comfortable position than that demanded by attention and place their free hand behind the body.

In presenting the movements for at ease to the students, the di-

rector should explain that this position generally follows the one of attention and that no talking is permitted during the execution. He should then demonstrate the command. Standing at attention he gives the command "at EASE," moving on the command of execution, EASE. After demonstrating the position, the director should call the band to attention, then follow with the command "at EASE." Distance between the right and left feet of the band members and the position of body and arms should be checked. Uniformity of execution should be the goal. After the band has practiced at ease, the director should give the command, "band, 'ten SHUN," repeating the at ease and attention movements until all band members demonstrate a clear understanding of the requirements of both positions.

At Rest

The at rest position is the same as at ease except that talking is permitted and the body is relaxed. The command "at REST" is given when the band needs a rest, and band members remain in their designated marching positions until called into formation by the command for attention.

Right Face

The execution of the marching fundamentals, like the performance of music, depends upon rhythmic response as well as upon development of technical skill. In the right face and all subsequent movements and maneuvers, students should follow the leader's command with a verbal count in unison until they achieve precision. Counting aloud sets a unified tempo, from preparation to execution.

For right face the director commands "right, FACE," and the students call out "one, two" as they execute the command. After the command of execution, students pivot by swinging the body ninety degrees to the right on the heel of the right foot and the ball of the left. The pivot is executed on the count of *one*, and on the count of *two*, students bring the left foot smartly alongside the right, resuming the position of attention in the new facing. (See Figure 6.)

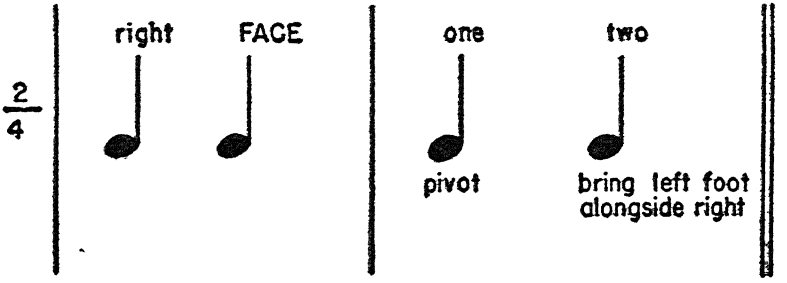


Figure 6. Verbal command for right face

To teach right face, the director must first demonstrate the movement several times to make certain that everyone has a clear conception of it, then call the students to attention and have them practice several right faces. For the benefit of those making errors, the director should demonstrate in slow motion, separating the pivot from the forward motion of the left leg. The students should practice four consecutive right faces to return them to their original positions facing the director.

Left Face

The command which turns the group a quarter to the left is "left, FACE," after which the students count aloud "one, two" as they execute the quarter turn using the rhythm indicated in Figure 6. The movement is the reverse of right face: the pivot is executed by swinging the body ninety degrees to the left on the heel of the left foot and the ball of the right. The pivot is made on the count of *one*, and the right foot is brought briskly alongside the left on the count of *two*. Students then immediately assume the position of attention.

To teach this command, the same procedure described for right face should be utilized. In all rehearsals, band members should count aloud to achieve precision, but that counting must be done silently at time of performance.

About Face

This movement may be executed in any formation while the band is standing at a halt or marking time. The command for about face is illustrated in Figure 7. On the count of *one*, the right toe is placed behind the left foot, slightly to the left and back of the left

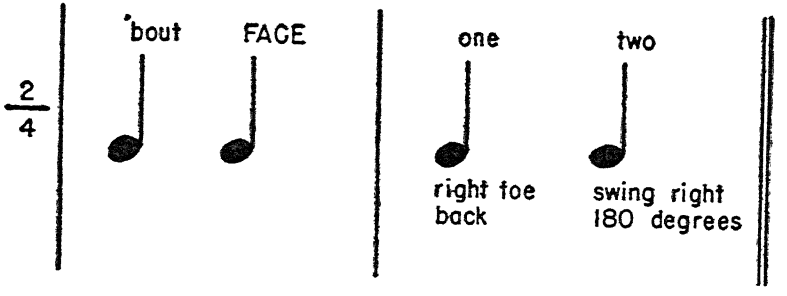


Figure 7. Verbal command for about face

heel, approximately three-quarters of the length of the foot. The body should be motionless. On the count of *two*, swing the body on the 180-degree pivot, always to the right, by using the right toe as a lever for propulsion and the left heel as a swivel.

In executing about face the student must be sure that his right toe is properly placed so that on completion of the 180-degree arc both feet are in position for attention with no need for adjustment, and he must be sure to maintain his body balance. The movement should be executed at regular cadence rather than in slow motion, because the momentum aids in keeping balance. If the right toe is accurately placed on the count of one, the proper position of attention will be attained on the count of two.

In teaching about face, the director should permit students to experiment individually, without command at first to get the feel of the right-toe placement and the left-heel swivel movement. Then, after a few trials, the band should be called to attention and made to practice the movement while counting aloud.

MOVEMENTS

In this section various movements are described together with instructions for teaching the skills involved. Again, where the drum major's signals are required, these are included under the movement described. It is general practice to require the drum major of the high school band or college band to give commands *at time of performance* by means of whistle and baton signals. Verbal commands are used only when necessary, and that is seldom. The practice is confined to only a few commands. One type of verbal command (attention, at ease, fall in, etc.) is used during public performance when the band members are standing—not marching—and drums are silent so that the commands can be heard. Otherwise, during performance, commands are best given by whistle and baton. Where verbal commands are included in this section, a possible need for them in rehearsal is anticipated. After the band has been placed in marching formation and can perform the skills listed under REHEARSAL PLANS (page 132), all signals, except the type mentioned above, are given with whistle and baton.

Mark Time

This command may be executed with the band in any formation, while standing at a halt, marching, or half-stepping. In this movement band members keep step in regular cadence at a stationary point, with very little body movement and no forward movement. Players lift the feet from the ground only a few inches and bend the knees only slightly. The intention is not to give the impression of marching on a stationary point, as is frequently observed.

Toes strike the ground first. Players use as little hip movement as possible. The left arm is swung to the back and the right arm to the front as the left foot strikes the ground, and the right arm to the back and the left arm to the front as the right foot strikes the ground. Although such motion is natural in walking, occasionally one or two students will reverse the procedure and should be corrected.

Mark time is used to halt the forward motion of the band without breaking the cadence. Some bands mark time to provide a semblance of movement when they are in a figure or letter formation at football half-time while playing the musical selection, or while they are on parade. Mark time is also used in the first rehearsals of the band to teach students to maintain a steady cadence with no acceleration.

The verbal command is illustrated in Figure 8.* The leader calls,

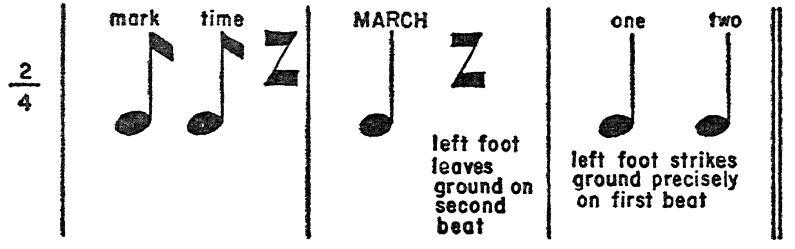


Figure 8. Verbal command for marking time

"mark time, MARCH"; the tempo of the command indicates the marching tempo to be followed. In rehearsal, band members should call out "one, two" after the command of execution to help establish the marching tempo.

In teaching the movement, the director should instruct the students to anticipate the first beat of the command of execution by raising the left foot on the silent beat following the command MARCH, bringing it down precisely on the count of *one*. The anticipation is slight and will go unnoticed unless it is exaggerated. The purpose of this anticipatory movement is to make sure that all left feet strike the ground with rhythmic precision on the first beat, with no laggards destroying the unity.

* In this verbal command, and in all subsequent whistle signals, the preparatory signal and the signal of execution are given when the left foot strikes the ground, unless the exception is noted.

Forward March

The band may begin to march forward from the position of attention, from the movement mark time, from attention while playing, and from attention while playing the first beat of a march. The task of directing each rank of the band to step off precisely at the same signal and at the same time is not a simple one. The first essential is a system which will insure precision of execution by each band member.

Many systems have been devised to command forward march. A common one is to introduce, either at attention or mark time, the following eight-beat drum cadence in 2/4 time: two eighth notes followed by a quarter rest, the measure repeated, one measure of snare-drum roll, and two eighth notes in the next measure followed by a quarter rest. The band then steps off on the first beat of the next measure. The weakness in this system is that it is monotonous and announces beforehand to the audience what the band is to do next. Experienced bands do not need eight beats of warning to execute any maneuver. In the system that is described the initial preparatory movements of the drum major's baton, rather than a drum roll-off or whistle signal, establish the cadence in performance. However, the drum major's movements must be precise for a spectacular effect.

The verbal command for forward march is "forward, MARCH!" illustrated in Figure 9. The director or drum major uses

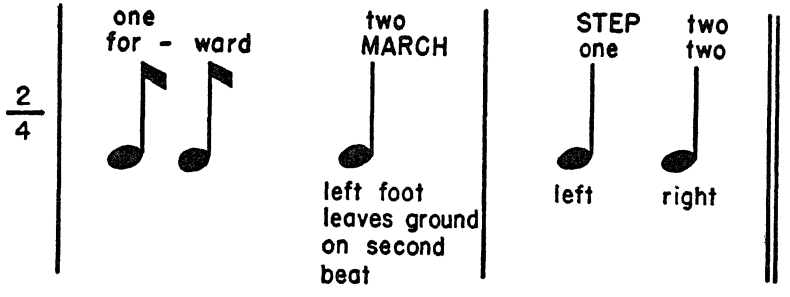


Figure 9. Verbal command for forward march

this verbal command only in rehearsal. As soon as the drum major has learned to execute the baton command in a precise manner, he omits the verbal command. In rehearsal, students should call out "one, two" as they begin the execution. On the word MARCH, the left foot leaves the ground, and the next movement is anticipated briefly on the last half-beat of the preparatory command, not by leaning forward but by shifting the body weight to the right leg and raising the left leg in sufficient time to step off at *full pace* on the count of *one* in the second measure.

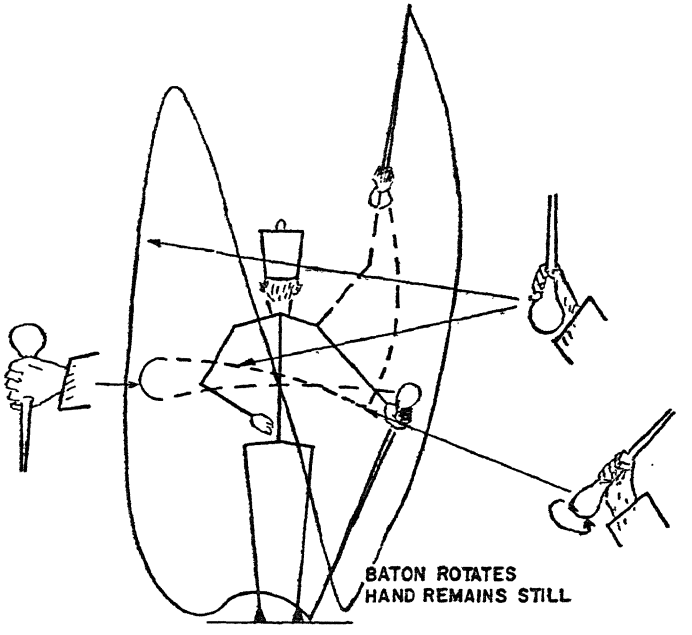


Figure 10A. Drum major's signals: flourish

The verbal command for forward march corresponds with the drum major's baton command. He may precede the baton command of forward march, as well as many other baton commands, by the flourish illustrated in Figure 10, A and B, which is colorful and easy

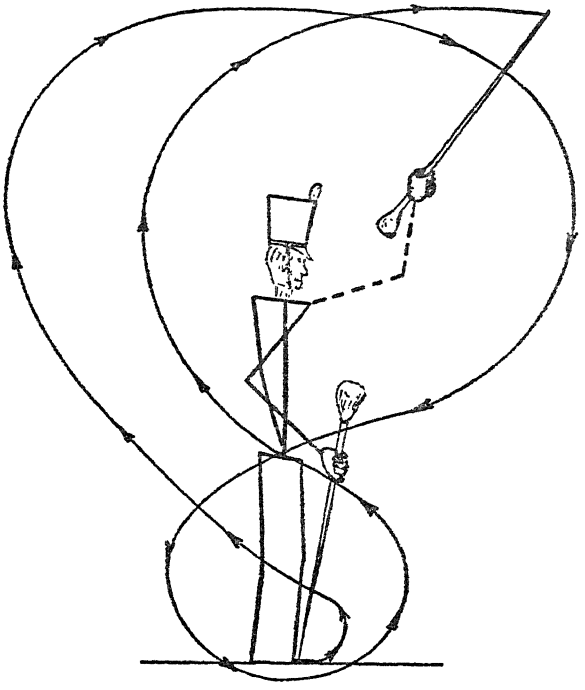


Figure 10B

to execute despite its apparent complexity. The lines in the diagrams indicate the path of the tip of the baton. The drum major, his back to the band, describes two large circles with the tip of the baton—one to the left, the other to the right of his body—ending with the right arm erect, with the ball of the baton above, forward, and slightly to the right of his head. He executes the movement slowly and completes each circle at a metronomic marking of approximately sixty—left of the body circle, right of the body circle, up. The little finger of the right hand is nearest the ball of the baton. The right hand remains nearly still while the baton rotates.

The baton command for forward march is illustrated in Figure 11. Here the movements of the baton give two preparatory beats to

establish the cadence, as indicated in the diagram. On STEP, the drum major and all members step off on the left foot at full pace. The initial, preparatory movements of the drum major's baton provide the only means of establishing the tempo, which must be the exact tempo

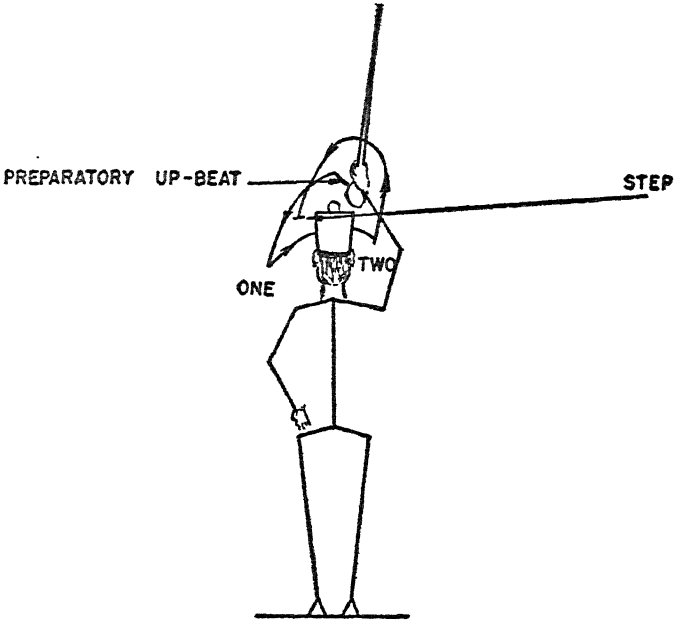


Figure 11. Drum major's signals: forward march

of the marching cadence. After the band steps off, the drum major continues to direct the band until the drum section has established a steady cadence. (See Appendix A, pages 287 to 289, for street beats.) He then places his baton in carry position until there is further need for baton commands.

If the band steps off by baton signal rather than by verbal command, the command "one, two, STEP, two" should be used at the first drills and the verbal command utilized later, when the band can execute the movement with ease. Members of the band should prac-

tice counting aloud in unison. When the method of counting is done properly, students should be taught to step off in unison with the left foot at full pace. Have all the students count the command and take only this one step and hold it; ask them to check their rank alignment to see whether or not they have taken strides of identical length. Then instruct them to bring the right foot up alongside the left to a position of attention. Repeat this drill as many times as needed. Once the students have learned to step off at full pace on the first beat, the band should march a short distance on drum cadence to determine whether they have maintained proper alignment. The first drum beat is played on the word STEP.

Halt

The command halt brings the band to a complete stop while marching, playing on the march, or marking time. The verbal command "band, HALT!" is illustrated in Figure 12. The command

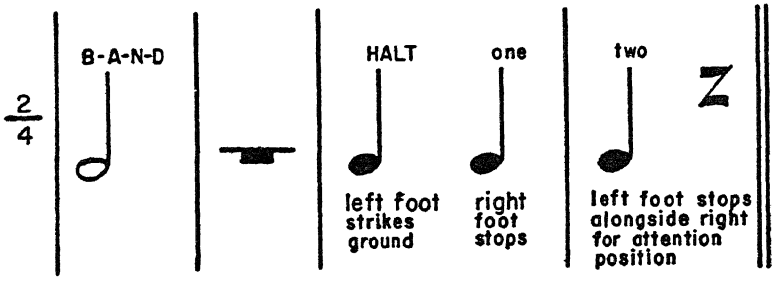


Figure 12. Verbal command for halt

may be given on either the left or right foot. In teaching this command for the first time, the director should follow the procedure indicated in the preceding paragraph for teaching forward march. If the preparatory command, *band,* is given on the left foot, the left foot strikes the ground on the command of execution, HALT, the right foot stops on *one,* and the left foot stops on *two* alongside the right foot; the student then assumes the position of attention. If the

command of execution comes on the right foot, the procedure is reversed.

The drum major's whistle command for halt, illustrated in Figure 13, follows the same rhythmic pattern as the verbal command illustrated in Figure 12. The manner of executing the baton and whistle command is illustrated in Figure 14. Here the drum major

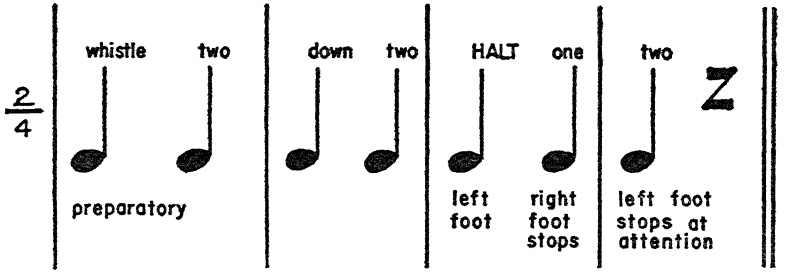


Figure 13. Whistle command for halt

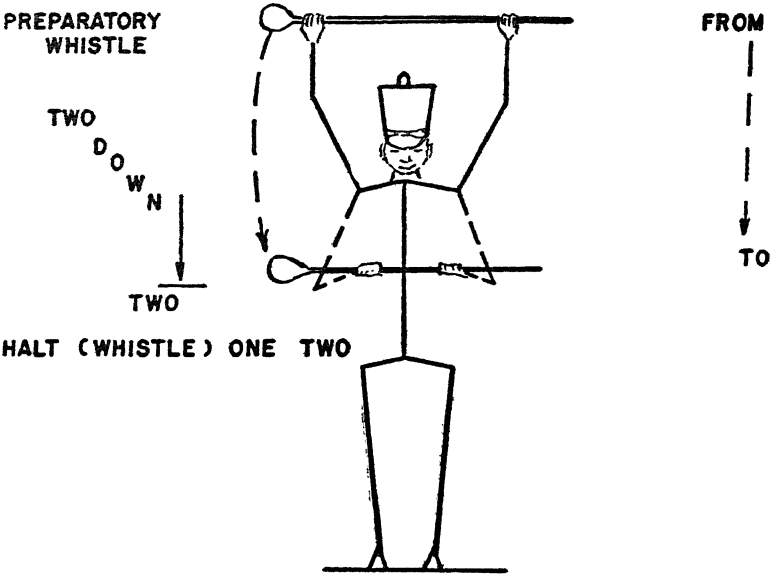


Figure 14. Drum major's signals: halt

faces the band. He may make the downward motion of the baton either two counts before the execution whistle is blown or simultaneously with the whistle. The first method is preferable because it gives students more time to anticipate the command. With the baton extended above his head, the drum major, using the first plan, rehearses the command in this way:

PREPARATORY	BATON	EXECUTION
Whistle – two – down – two –		whistle – one – two

The drum major must anticipate the signal to halt several steps before he gives the command. He turns to face the band and, while marching backwards, brings the baton above his head, holding this position from two to four beats. He may then give the preparatory whistle to halt the group.

The drum major may also halt the band by giving the preparatory signal and delaying the signal for execution any number of counts. For example, "whistle (preparatory), two, three, four, five, six, seven, eight, HALT (execution), one, two." This method requires an alert band, but it trains both the drum major and the marching unit in accuracy in stopping at an exact spot.

In teaching halt, the director should demonstrate verbal, baton, and whistle signals, pointing out the similarity of rhythmic patterns. Students should call out aloud the whistle signal, "whistle, two, down, two, HALT, one, two," in the regular marching cadence. Next, the correct manner of coming to halt while marking time should be demonstrated. Then, while the students mark time, the director gives the baton and whistle signals for halt. The band members should continue to count the whistle signal aloud. At performances, of course, they must count silently to themselves.

The verbal command method illustrated in Figure 15 is helpful in teaching the band to halt while marching. The purpose of the drill is to give players practice in stepping off and halting. Have all bands-

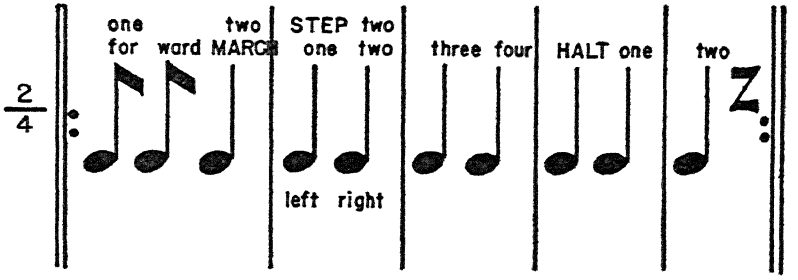


Figure 15. Verbal command for forward march: four paces and halt

men count aloud "one, two, STEP, two, three, four, HALT, one, two." Use the percussion section in this drill. Practice with baton and whistle signals.

Change Step

The change step is used by out-of-step bandsmen to get themselves into step with the band. It is executed by bringing the rear foot only as far as the heel of the other foot and then, rather than continuing the rear foot's normal full swing, immediately stepping off on the other foot. Rhythmically, a change step amounts to short steps in double time as illustrated in Figure 16—left, right, left in two counts. It is important that each student learn to execute the change step since each player will find himself at one time or another out-of-step with the rest of the band.

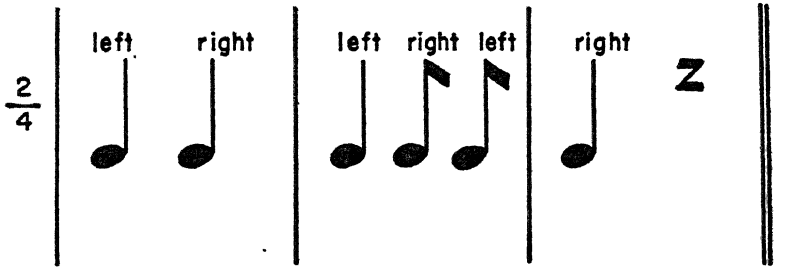


Figure 16. Verbal command for change step

Strut and Arm Swing

In addition to precision in basic movements and good alignment of ranks and files, the manner or style of marching is of the utmost importance in the impression made by the band. The strut is the distinguishing feature which separates marching from walking and should not be confused with the exaggerated contortions of some drum majors and baton twirlers.

To strut, students should lift the knees slightly higher than in walking, lifting up from the toes and coming down on the toes first. At first they should lift the knees higher than necessary in order to get the feel of correct marching; later they should diminish the lift or strut to the point where it is not obtrusive. The movement of marching should appear natural, without hip-swinging and other offensive concomitants. Highly stylized forms of marching are in poor taste for high school bands.

Arms should be swung in the direction opposite to the movement of the legs—when the left leg is forward, the left arm is back, and vice versa. The arm motion should not be excessive. The arms should be swung in an arc, allowing the forearm to approach a horizontal position on the forward swing and slightly farther than perpendicular on the back swing. While on the march, the hands should be held in a curved, relaxed manner, rather than in the outstretched position demanded for attention.

Strut and arm swing are but two parts of the larger considerations, carriage of the body while marching and uniformity of marching style throughout the band. Unlike some skills to be learned by the bandsmen, uniformly correct bodily carriage, leg movements, strut, and arm swing cannot be described, demonstrated, and taught in just one drill; constant and persistent attention to errors and their correction is needed. All considerations should be presented in detail when the strut is first introduced in drill and at later rehearsals errors should be noted and corrected. No intricate maneuvers performed later will ever lessen the need for attention to these details.

Half-step

It is sometimes necessary, in parades, for example, for the band to diminish the speed of its forward movement. This may be accomplished by reducing the size of the pace. The band then marches in half-step.

To inform the band that half-steps are required, the drum major turns to face the band, marching backward, and holds the baton in the final position of the command halt (Figure 14)—horizontal to the ground, slightly above belt level. This baton command changes the pace of the marchers from full steps to half-steps. No whistle signal is necessary.

In teaching the half-step, the baton command should be demonstrated first. Although the term *half-step* implies that the change in size of pace is exact, students should be taught that the amount of reduction in forward motion is actually determined by the speed with which the drum major walks backward; the pace may be reduced any distance up to and including mark time. It is the responsibility of the right guide to maintain the appointed distance between the drum major and the first rank, and each succeeding right guide must maintain the proper distance behind the right guide in front of him. The other members of each rank maintain the proper position by guiding to the right. In first rehearsing this movement, the right guides may have difficulty in maintaining the proper interval between ranks if they move forward with steps that are too large.

Downfield Marching

Downfield marching means that the band marches forward at full pace on drum cadence. All preliminary preparations are working up to downfield marching. Only when bandsmen begin to practice this marching do they get the real feel of the marching band.

When downfield marching is rehearsed for the first time, the director should turn the band over to the drum major with instructions to march to the end of the field, halt, about face, forward march back to the point of departure, halt, and stand at ease. He, of course,

must follow along in the rear to give assistance as it is needed. When the band has completed the maneuver and has been put at ease, the director should comment on the performance. Praise, if deserved, should be given; encouragement is needed at all stages of development. If the band and drum major are able to get down the field and back without disintegration of ranks and files, progress is good.

While the band is still at ease, the director should again point out the three methods of checking alignment while on the march—by rank, by file, and by diagonal. The band should then be asked to execute an about face to return to regular marching formation.

Decrease Front—All Ranks

Bands ordinarily march in open formation, both in street parades and in half-time performances. The maneuver called decrease front brings files into closer proximity, from open to close formation. Decrease front to close formation makes it possible to march through narrow entrance gates to the football field with precision. The maneuver is also useful during street parades when sections of the parade route are narrowed by crowds surging into the street or by parked cars. Bands which rehearse on the street use this maneuver constantly to make way for passing traffic and other obstacles in the path of march. Decrease front is used, together with increase front (see page 90), for the practical purposes mentioned above, and sometimes merely for variation. In the downfield march on the gridiron or in a street parade, the use of both increase and decrease front adds movement to the marching without halting the forward progress of the band.

In standard decrease front, the type most frequently used, all ranks execute the movement simultaneously. Figure 17 illustrates decrease front in a six-file band. Those files to the right of center pivot to the left on the balls of both feet at point A, step off on the left foot, pivot to the right at B, and step off with the right foot. The players in the files to the left pivot to the right on the balls of both feet, step off on the right foot, pivot to the left, and step off with the

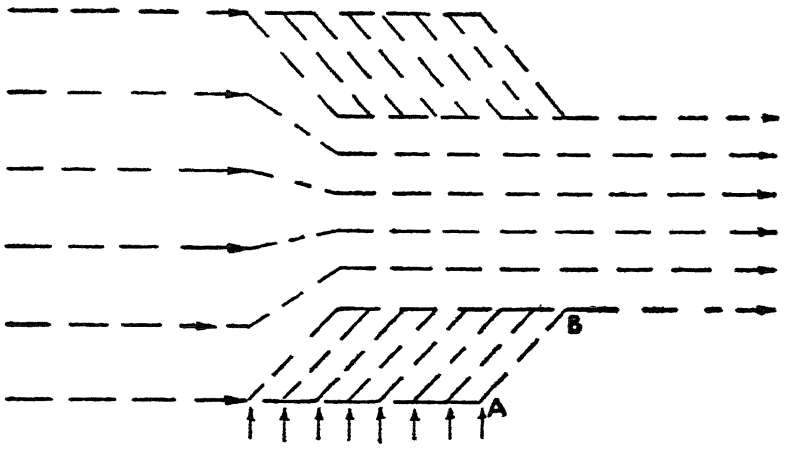


Figure 17. Decrease front, all ranks

left foot. Each file progressively closer to the outside of the band must make sharper pivots; on the command to resume the forward direction by parallel files, the two outside files execute a forty-five-degree pivot while the center files barely change direction. In order to reach the position of close formation simultaneously, the files toward the center of the band must take smaller steps than the outside files, which take full steps. The movement can be made on a definite number of counts and should be practiced with students counting aloud. The actual number of counts is dependent upon the size of the band and the intervals selected between files. Bands with six in a rank often can complete the movement on the count of six: pivot, two, three, four, five, pivot.

To decrease front with an uneven number of files, the center file does not change its direction of march as do the others. The players in the center file march straight ahead, reducing speed sufficiently for the outer files to reach close formation by well-aligned ranks.

It is the drum major's responsibility to see that the baton and whistle signal for decrease front is given precisely at the point when players are in proper position to execute the maneuver. He should also check the spacings of the files after close formation is reached.

To execute the signal, the drum major, facing the band and marching backwards, holds the baton aloft as indicated in Figure 18, hands grasping the baton near its tip and ball. The dotted lines in the figure show the position of the drum major's arms at the beginning of the command, and the solid lines show the position of his arms at the end.

The command given by the drum major is "whistle, two, three, four, whistle." The first whistle is preparatory and is sounded when

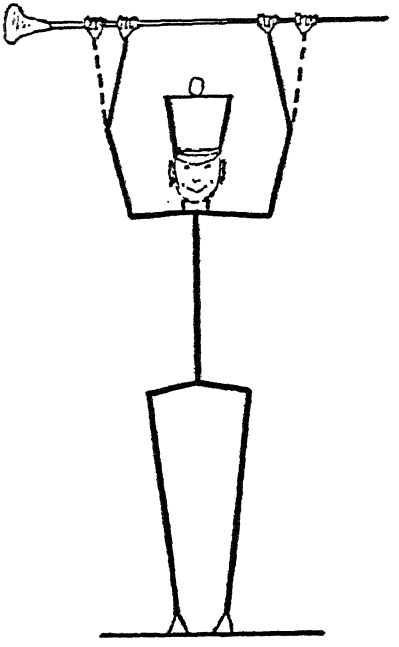


Figure 18. Drum major's signals: increase (and decrease) front

the left foot strikes the ground. On the count of *three* the drum major slides his hands in, so that his elbows are slightly bent. The second whistle is the command of execution.

If the decrease front maneuver is to be practiced on counts, start by moving the first rank of the band forward about ten yards. Have the bandsmen of this rank arrange themselves in close formation and check the intervals by giving the command "dress right,

DRESS." Move the second rank of the band behind the first rank at the proper interval and have each member of the second rank execute the command "pivot, two, three, four, five, PIVOT." Arrange the two first ranks in open formation, give the command "forward, MARCH," then give the command for decrease front, adjusting the number of counts to fit the conditions. The other members of the band will learn what is expected of them by watching the first two ranks. Later, teach the required movements to the entire band.

Decrease Front—Rank by Rank

In decrease front rank by rank, the movement is executed by one rank at a time. Figure 19 illustrates this. Each rank delays the

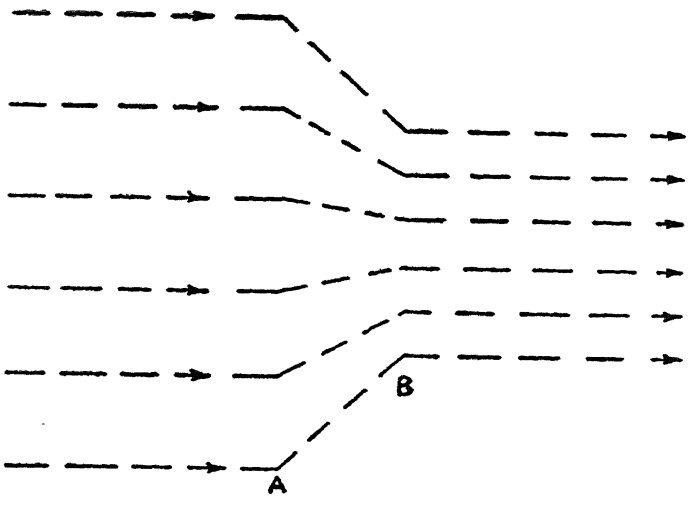


Figure 19. Decrease front, rank by rank

execution of both the first and second pivots until it arrives at the exact spot where the first rank pivoted (points A and B). The movement may be executed on the counts suggested for the standard decrease front. The drum major's baton and whistle signals are the same unless both movements become a part of the repertoire, in which case the drum major may indicate a rank-by-rank decrease

front by dropping the ball end of the baton to shoulder level on the preparatory whistle, rather than holding it horizontally, as in decrease front all ranks.

Increase Front—All Ranks

Increase front is a maneuver which increases the width of the band from close to open formation. The width, of course, may be expanded to any extent desired for special purposes. The maneuver is started from close formation. In bands with an even number of files, those left of center pivot left, then right, while the files to the right of center pivot right, then left. In bands with an odd number of files, the center file maintains the original direction, slowing down slightly to keep pace with other files. The movement may be executed on the same number of counts selected for decrease front, since the distance to be covered in both instances is the same.

The baton signal for increase front for the drum major is illustrated in Figure 18, page 88. In this case, the solid lines show the position of the drum major's arms at the beginning of the command and the dotted lines show their position at the end. The command is, again, "whistle, two, three, four, whistle." The first whistle is preparatory, the second, the command of execution. On count *three* the drum major's hands move outward on the shaft of the baton toward its tip and ball.

This movement should be taught after decrease front all ranks has been presented. Since the maneuver is merely a reversal of the movement described for decrease front, students will acquire this new skill with little difficulty.

Increase Front—Rank by Rank

In increase front rank by rank, an alternate method, each rank executes the maneuver upon its arrival at the exact position where the first rank pivoted, rather than by simultaneous movement as in the standard method of performing this exercise (see Figure 20). Files to the right pivot to the right and files to the left pivot to the left,

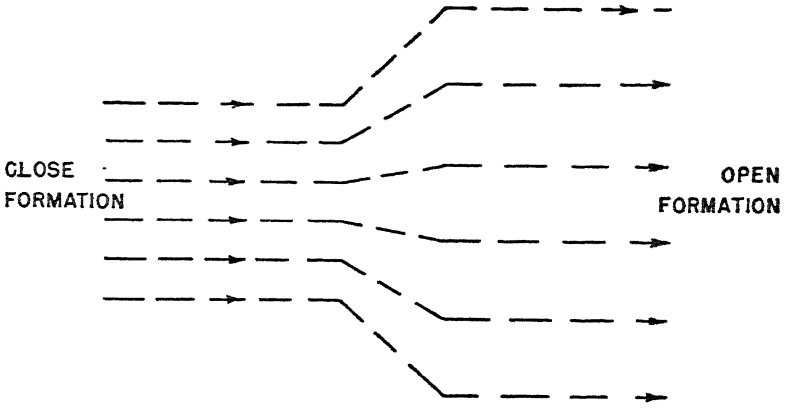


Figure 20. Increase front, rank by rank

all resuming the forward direction when the correct spacing for open formation is reached. If there is an uneven number of files, the center file moves directly forward at reduced pace during this movement. As in decrease front, bandsmen in the files closest to the center change direction the least and take the shortest steps. Outside files take full steps, but no greater, since all other players must measure the pace by them.

The drum major's baton signal for increase front rank by rank is illustrated in Figure 18, page 88. If both types of increase front are used for rank by rank, the drum major may drop the ball end of the baton to shoulder level on the preparatory whistle rather than holding it horizontally as he does for increase front all ranks. The complete baton and whistle signal, with this one difference, is executed in the same manner as that for increase front all ranks.

Increase front rank by rank may be taught in the same manner as increase front all ranks, with the exception that the former movement is executed one rank at a time rather than by all ranks simultaneously. Make certain that the first rank executes the movement on the signal of execution; then each remaining rank of the band is to execute the maneuver upon reaching the position where the first rank has pivoted.

Column Right—Square

Although there are several ways to execute the column right movement, the authors prefer the square column right, illustrated in Figure 21 with a six-file band. The band executes the complete movement on fourteen counts; all players pivot on the left foot and on odd-numbered counts. The right guides pivot to the right on *three* (count *one* is MARCH or the execution whistle); the second file pivots on count *five;* the third, on count *seven;* the fourth on count *nine;* the fifth on count *eleven;* and the left guides pivot on count *thirteen.* In a band with more than six files, each additional file takes two additional forward steps before the pivot. The command given by the drum major with baton and whistle is "whistle

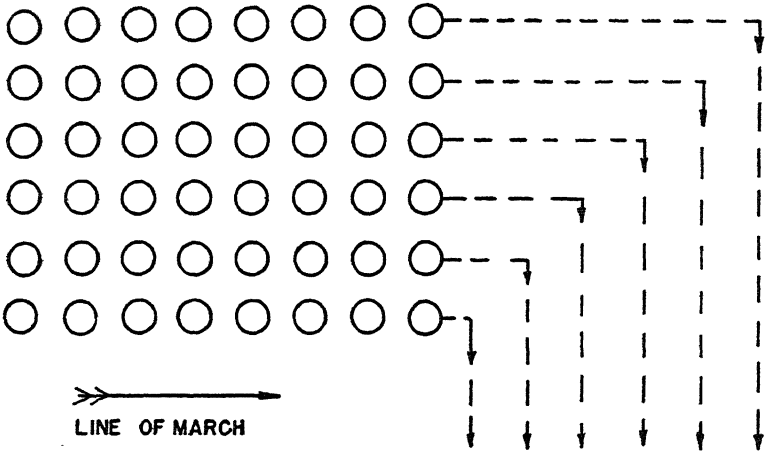


Figure 21. Column right, square

(preparatory), two, three, four, whistle (execution)." The preparatory whistle is given when the left foot strikes the ground.

After the pivot, each player takes a full pace; thereafter, however, only the left guide of each rank continues at full pace. Players in each file to his right take proportionally smaller steps so that the band can realign in the shortest possible time. As soon as the players

on the left side of the band are in line with the first-rank right guide, he steps off again at full pace. All players should carefully check the alignment of their files since a change in direction disturbs the previous balance.

For the baton signal for column right, the drum major brings the baton from carry position by lifting his right elbow parallel to his shoulder and swinging the tip of the baton downward past his right foot, then in an upward circle until his right arm is almost vertical, but slightly forward. Then he brings his extended right arm down to an angle parallel with the shoulder line. At the same time, he turns his head sharply to the right, marching in this position from two to four beats. He blows the preparatory signal when the left foot comes down and the execution signal as the left foot touches the ground: "whistle, two, three, four, whistle." All members of the band should rehearse this signal on the march using verbal commands. Each baton movement in which the tip of the baton is used to point out a direction requires that a sharp short jab be executed in the direction desired on the final command whistle.

It is important to teach the pivot in unison in band formation until all players can execute it correctly. A simple rule is to make the turn always on the *outside* foot. In the right turn, the left side of the body makes the widest arc at the turn; therefore, the turn must be on the left foot. Require all members of the band to count aloud, "one-two-THREE-four, one-two-THREE-four," etc. On *one,* all step off on the left foot in quarter steps, or full-steps if there is enough marching space. On THREE, all step on the ball of the left foot, turning the heel at a ninety-degree angle to the left. The body follows through on the same beat, facing right. On *four,* all step off on the right foot full pace. Continue marching and turning on THREE until all files turn with precision. Students often try, incorrectly, to pivot to the right in two beats instead of one. As the left foot strikes the ground, the body should swing immediately to achieve the turn without loss of a beat.

When the players thoroughly understand the pivot, proceed to the drill of the staggered pivot as illustrated in Figure 21 (page 92).

Try each rank separately, in succession. Before the first rank goes into motion, make certain that the members of each file know the number of forward steps they are to take between the command of execution and the pivot. Now, for the first rank, give the command "forward, MARCH," followed closely by the command "column right, MARCH." Use the same procedure for the succeeding ranks. Instruct the drum major to keep the first rank marching after the column movement slightly more than the length of the band so that the succeeding ranks can follow the same pattern.

As with all complex maneuvers, time is needed to execute this column movement precisely. Spend as much time as the period allows in practicing column right movements; as bandsmen improve the timing and execution of their pivots, the appearance of the maneuver improves.

Column Left—Square

The square column left is executed in the same manner as square column right except that the band turns to the left instead of the right. The entire band turns on the outside foot, which in this case is the right foot, since the right portion of the body makes the widest arc. Players execute the pivot as the right foot strikes the ground, by swinging to the left on the ball of both right and left feet. After the pivot, players step off with the left foot at full pace. The drum major gives the whistle and baton signal, "whistle (preparatory), two, three, four, whistle (execution)," when the left foot strikes the ground. Fourteen counts are essential to complete the movement for a six-file band. All players count steps before they turn after *MARCH* or the whistle of execution. The left guide pivots on the count *four* and steps off in the new direction at full pace. The leader of file 5 pivots on count *six;* the leader of file 4 pivots on count *eight;* the leader of file 3 pivots on count *ten;* the leader of file 2 pivots on count *twelve;* the leader of file 1 pivots on count *fourteen.* All other band members pivot at the precise spot on which the file leader executed his pivot. When all members of file 6 have pivoted to the

left, the pace is reduced to quarter-step. When the leader of file 5 comes abreast with the leader of file 6, members of the 5th file also quarter-step. The remaining files follow the same procedure until the leader of file 1 comes abreast with the first rank. The band then marches at full pace in regular band formation.

In his baton signal for column left, the drum major brings the baton from carry position by lifting his right elbow parallel to his shoulder and swinging the tip of the baton downward past his right foot, then in an upward circle until his right arm is almost vertical, but slightly forward. Then by bending his elbow only, he lowers his extended right forearm forty-five degrees to the left and slightly below eye-level. He blows the signal—"whistle (preparatory), two, three, four, whistle (execution)"—and gives a short jab in the direction desired on the final command whistle. Then he turns and faces the band, carrying the baton in the position for half-step. When all ranks are properly aligned, he faces forward and proceeds at full pace with baton at carry position.

At first, practice the pivot to the left in unison in regular band formation. Have the band count, "one, two, three, FOUR," and step off, counting on quarter-steps if marching space is restricted or on full step if not. On FOUR, all step on the ball of the right foot, turning the heel ninety degrees to the right, following through with the body facing left on the same beat. Continue to repeat this pivoting on counts until all files make the turns easily and correctly. If the turn on either foot—to the right or to the left—is made too quickly, the effect is awkward and bandsmen appear to be hurling themselves through the turn.

The leaders of each file must know the count on which the pivot is to be made, and all remaining bandsmen must understand that they are to pivot at the exact spot on which the file leader has executed his pivot. Have the drum major command "forward, MARCH," then "column, RIGHT," then "band, HALT." Check to see that all members of the file farthest to the left step off at full pace after the pivot, continuing at full pace until all members of that file have pivoted, and then reducing pace, at the drum major's signal for

half-step, until the leader of file is abreast of the first rank. Alignment of all ranks must be checked when this occurs, and any errors which detract from the precise execution of this maneuver should be called to the attention of the students.

Column Right (or Left)—Oblique

The column right oblique consists of two successive right oblique movements (see Figure 22). Here the right guide of the first rank pivots ninety degrees to the right on the balls of both feet and steps off on the right foot at half-pace. The others in his rank execute two forty-five-degree right obliques at full pace until each file leader

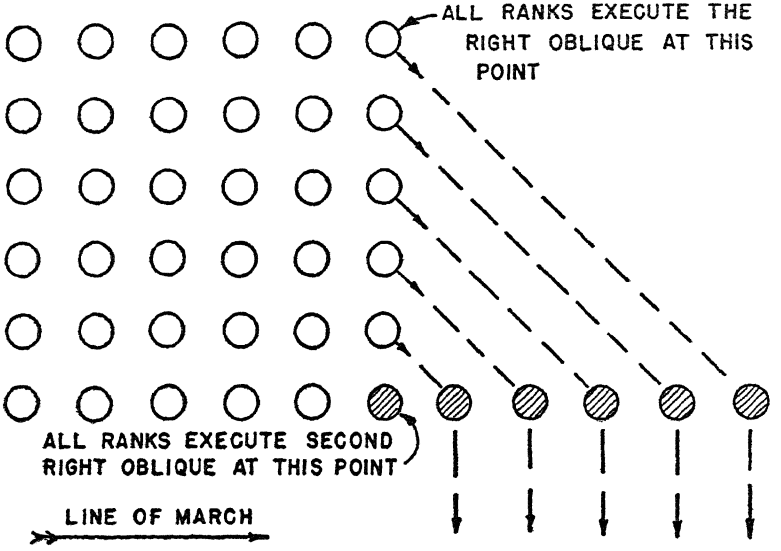


Figure 22. Column right, oblique

comes abreast of the first right guide; then the pace is reduced to half-step to keep to the pace of the right guide of the first rank. When the last file leader to the left is abreast with the other members of the first rank, the entire band resumes full pace.

Both obliques are performed as the left foot strikes the ground, by players shifting forty-five degrees to the right on the balls of both

feet; then players resume full pace on count *two* by stepping off with the right foot. Each rank executes the first right oblique at the same point at which the first rank executed the movement—or, to say it differently, each member of every file executes the first oblique pivot on the point at which the bandsman directly ahead executes his pivot. The same holds true for the second oblique. After pivoting on one beat, all bandsmen step off at full pace on the right foot on the second beat, continuing to march forward to the point where they execute the second right oblique (indicated by shaded circles in Figure 22). Each member will arrive at this point at a different time since each file leader has a different distance to travel. Players must check their alignments during the oblique movements and upon resumption of the march in the new direction.

This type of column movement is not reversible. It can be executed as a column left movement by changing the direction of the two obliques to forty-five degrees left, with the first left guide performing the flanking movement at ninety degrees. Both left oblique movements are executed as the right foot strikes the ground (on count *two*).

The drum major's whistle and baton commands are the same as those for the square column right and left (pp. 92-96). If both types of turns are used, the oblique column right may be identified by having the drum major hold his left arm aloft, slightly forward, pointing forty-five degrees right of the direction of forward movement, while the baton gives the signal used for the square column right.

In teaching column right oblique, the procedure suggested for teaching the column right square pivot (pp. 92ff.) should be followed, except that now the pivot is at a forty-five-degree angle instead of a ninety-degree angle.

As in so many marching maneuvers, the first rank has the responsibility of determining the points where turns are to be made. Once these are established, other members of each file follow the leader, imitating the actions of the bandsman directly ahead. Teach the movement with the first rank from mark time, giving the com-

mand "PIVOT" instead of "MARCH" until these band members are thoroughly familiar with their assignments. Then practice with the drum major giving the signal "whistle, two, three, four, whistle (execution)" as the entire band marches forward.

Exit-by-Single-File

Exit-by-single-file brings the marching unit from band formation into single file. It may be used in rehearsals to bring the band into the rehearsal room from the place where the marching drill is held, and to return the band to the stands after marching performance on the gridiron. In returning to the stands, the drum section continues its cadence, falling out of the single file by rank through a pivot movement to face the band's section in the stands, continuing the street beat until all band members are standing at attention in their proper places. The drum major signals the drum section to cease playing at the completion of the street beat and motions the band members to be seated. The drummers then proceed to their seats.

Before the command for exit-by-single-file is given, the drum major faces the band, which is marching in regular band formation, marches backward, holding the baton near the ball and tip ends at chest level and horizontal to the ground. When the first rank arrives at the proper position to pivot into single file, the drum major brings the baton down a short distance horizontally by lowering both hands from the wrist and, on the next beat, moves the baton horizontally a few inches in the new direction to be taken following the pivot. He gives the same signal to each succeeding rank.

The pivot to the left or the right is precisely the same pivot used in the square column left and right, except that the members of the band execute the pivot by ranks instead of by staggered movement. The pivot to the right is executed when the left foot strikes the ground; the pivot to the left, when the right foot strikes the ground. In each case a pivot of ninety degrees is made on the balls of both feet, followed by a full step forward in the new direction. The right

guide in each succeeding rank is responsible for maintaining the proper interval between ranks by holding his line of players back at half-pace, or whatever pace is necessary; he is also responsible for pivoting at the exact spot where the first rank pivoted. Other players must be alert to pivot precisely with their right guide. Once the players learn to pivot properly, there is ordinarily less difficulty in learning this maneuver than many other flanking movements, since it is executed one rank at a time and at a relatively slow rate of forward movement.

Minstrel Turn

The minstrel turn, an inversion of the square column movements previously described, is executed by files on a ninety-degree pivot to the right or left, depending upon the command. This movement changes the direction of march of the entire band, at a right angle to the original line of march. For a minstrel turn to the right, the left guide of the first rank (first man in file 6, Figure 23) pivots ninety

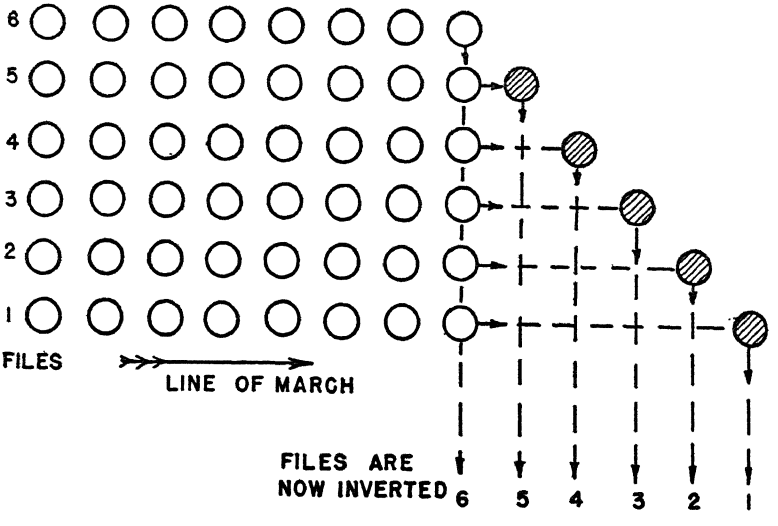


Figure 23. Minstrel turn

degrees to the right on the balls of both feet on the whistle command of execution (count *one*) and steps off on the right foot (count *two*). The others in the file continue forward to the spot where the file leader turned, pivot on this spot and follow him in the new direction. The leader of the adjacent file (file 5) takes two additional steps forward after the whistle of execution (counting, "whistle, two, THREE") and pivots, leading his file in the same manner. Other file leaders go two paces beyond the point where the file leader to the immediate left executed his pivot, then they pivot to the right. Leaders of files 4, 3, 2, and 1 pivot on counts *five*, *seven*, *nine*, and *eleven* respectively. In making the minstrel turn to the left, leaders of files 1, 2, 3, 4, 5, and 6 pivot on counts *whistle* (execution), *two*, *four*, *six*, *eight*, *ten*, and *twelve* respectively.

Half-pace is not required in this maneuver because the staggered two-pace addition of each file toward the right of the band is equal to the two-pace distance between files in the new direction. As the left-hand files execute flanking movements through the forward-moving files to the right, the players must alternate in passing.

Files become inverted as a result of this type of column movement—for example, file 1, originally to the right of the band, becomes the farthest left file. Another minstrel turn, of course, returns the band to regular formation. Two of these turns in rapid succession make an effective variation in field maneuvers. In street parades, however, the files may have to remain inverted for many blocks or until the parade route offers opportunity to repeat the maneuver. Because an extended inversion of files is not recommended for inexperienced bands, the minstrel turn should seldom be used on parade.

For the minstrel turn, the drum major can use the signals previously described for right and left movements. If the band's marching repertoire includes more than one type of right and left turn, the director should arrange variations on these two baton commands. As one variation, the drum major may hold his left arm aloft during the entire baton and whistle command.

The minstrel turn should be taught in a manner similar to the procedure described for teaching the square column right and left. Make certain that the leader of each file knows the count on which he is to pivot. Next, drill the first rank alone while the remainer of the band watches in the at-ease position. When the first rank successfully completes the turn, drill the entire band. On pivots made on counts, bandsmen should be reminded to pivot at the precise spot on which the preceding students turned, otherwise the formation will be thrown out of line, and members of the file coming up behind the person making the error will generally repeat it.

Wheel Turn

The wheel turn, a popular type of column movement used to change the line of march, is performed by ranks executing a circular movement around a pivot, "gate-swing" fashion, as illustrated in Figure 24. Each succeeding rank behind the first rank executes the

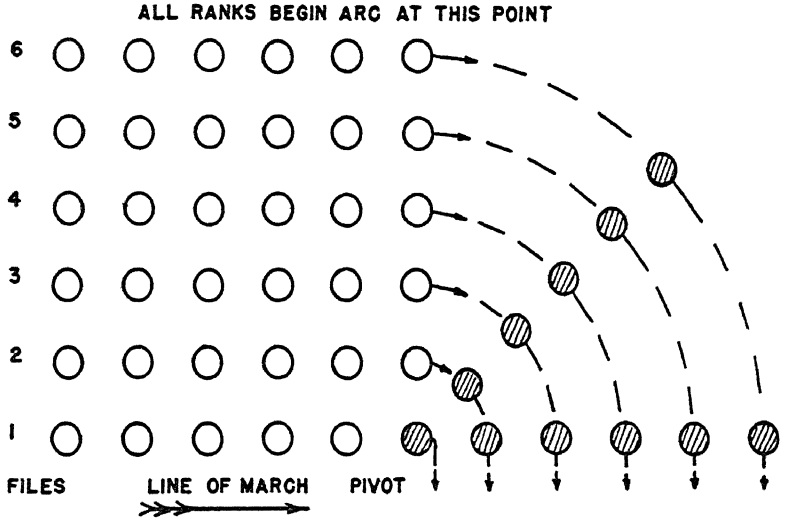


Figure 24. Wheel turn

arc at exactly the same spot in which the first rank turned. Rank members should guide from the pivot man (right guide, in the illustration) outward toward the bandsman at the exterior of the wheel, since the bandsman at the farthest left has the greatest distance to travel yet must take steps no longer than full pace. The ideal wheel turn should be performed as if each member of a rank were pushing against an invisible spoke of a huge wheel, with the pivot man directly at the hub. Each player scales his pace and measures his route exactly as a quarter-turn of a wheel would prescribe. The tendency is for players close to the pivot man to take steps so large that the outer bandsmen are forced to exceed full pace or to hurry the cadence in order to keep the rank straight.

The wheel turn is especially effective when used in close formation. In both open and close formation it is well for the pivot man to describe a small arc, a foot or less in radius, around his "hub," or pivot point, thus enabling the pivot man of the next rank to move into the pivot point so that his rank may begin its arc. All right guides must pay especial attention to retarding their forward motion when this movement is begun, keeping the proper interval until the remainder of the rank has completed the turn by reducing the length of pace to the size of step needed.

The wheel turn is also useful when column half-rights or half-lefts are needed. Either of these movements may be executed by reducing the angle of the arc. The route taken by the drum major determines this angle.

The drum major may use the signals prescribed for square column right and square column left (pp. 92ff., 94ff.). If the band has learned more than one type of right and left turn, the drum major may vary the signal easily. An example of a variation would be for him to hold his left arm aloft for the wheel turn, to distinguish the signal from the square column signal.

Countermarch—Non-reversible

The non-reversible countermarch is an indispensable maneuver since it enables the band to reverse the direction of march without

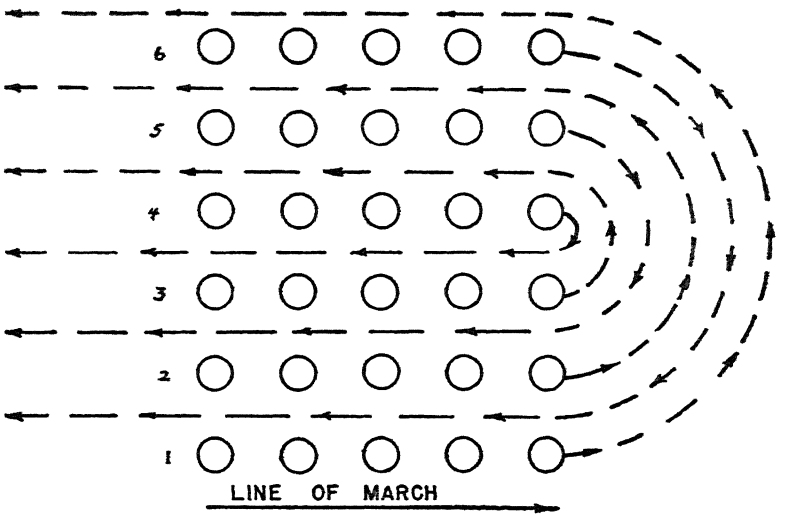


Figure 25. Countermarch, non-reversible

changing the band members' positions in marching formation. If the band marches in six files, the first three files (see Figure 25) countermarch in a 180-degree arc to the left, and files 4, 5, and 6 countermarch in a 180-degree arc to the right. Files 1, 2, and 3 take the outside arc; files 4, 5, and 6 take the inside arc. In bands with an uneven number of files, the center file takes a 180-degree arc to the left.

During the circular movement of the countermarch, the outside files (left and right guide files) take full steps, and succeeding files toward the center of the band take progressively smaller steps in order that each rank be aligned when it steps off at full pace in the new, reversed direction. Perfecting the size of step and the timing takes considerable practice.

Each rank makes its prescribed arc on the exact position where the first rank has executed the movement. During the circular movement, each player guides in both directions to check his timing, but on resuming the straight march in the opposite direction, he guides right. Inside-file right guides must keep their ranks at reduced pace

after completing the 180-degree arc until leaders of outside files draw abreast.

To give the signal for the countermarch, the drum major turns to face the band and, marching backwards, holds his baton in the final position of the flourish shown in Figure 10, pp. 77-8. He then gives the signal "whistle (perparatory—as the left foot strikes the ground), two, three, four, whistle (execution)," and on the whistle of execution gives the baton a short jab upward. He then marches forward, through the center files of the band, in the new direction the band is to take, turning after five or six paces to face the file leaders who have executed the 180-degree arc, holding his baton in the position used to command half-step. When the file members are all abreast, he turns again and, with his back to the band, steps off at full pace with the baton in carry position.

To practice the non-reversible countermarch, call the first rank to attention and, starting with the right guide, lead each first-rank member over his semicircular route to the point where he is alongside the second rank facing in the opposite direction. Have each first-rank bandsman return to his regular place in the line immediately after he is led through this route. Then call the second rank to attention and lead the second-rank members, one by one, through the movement. Continue demonstrating with one person at a time to show each player exactly which corridor he follows back through the band. In a six-man rank, players should be led in this order: 11 (right guide), 12 and 13; then go to the extreme left and take 16 (left guide), 15 and 14, in that order. If the number of files is more or less than six, start at the right with the files which must traverse the longest arc and work toward the center; then begin at the extreme left with the files which must traverse the longest arc and work toward the center.

Then have all members of the first rank execute the movement together, continuing back through the band to about the middle rank to demonstrate clearly to all players the route to be taken.

Now call the files at the right of the band to attention while the

left half remains at ease. Instruct the right-half players to follow their file leaders, turning at the point where the leaders turn and following their precise routes in the arc and back through the players in the left-hand files. When the right-half group has mastered the maneuver, put them at ease and bring the left-hand files to attention. Have them proceed in the same manner, marching back through the players in the right-hand files. Do not attempt to march players back to place; let them fall in by walking back from the reversed positions which they have attained.

Finally, drill the complete movement with the entire unit while the drum section plays a rhythmically steady beat. Instruct the drum major to march the band back and forth on the field, completing three countermarches. This will return the band to its original point of departure for further instructions. Correct errors in the movement, in alignment, and in strut and armswing.

Countermarch—Reversible

The reversible countermarch is the simplest of all countermarches. To execute the movement, all players in the first rank simultaneously execute two column rights, separated by one full pace, to face them in the opposite direction (see Figure 26). Other ranks proceed forward to the same point to execute the identical movement. Although the file positions are inverted as the band reverses its direction, the ranks remain constant. Right guides now become left guides. The band should re-form quickly into its regular formation since players usually perform better in their accustomed positions. The command of execution is given on the *right* foot: "whistle, two, three, whistle, pivot (right), step, pivot (right), step, one (forward), two."

Since most bands rely principally on the non-reversible countermarch, variations of the countermarch generally are not learned except for special occasions. The movement is anticipated when the drum major gives the baton signal for the non-reversible counter-

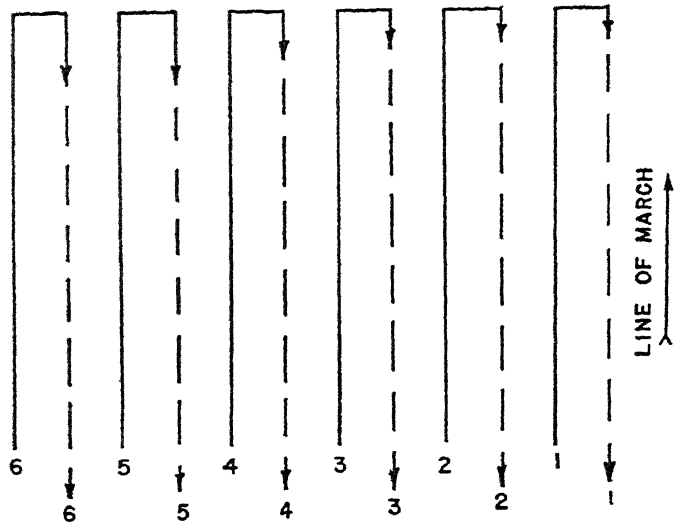


Figure 26. Countermarch, reversible

march. If the reversible countermarch needs special identification, the drum major may place his left hand at his left side, belt level, fingers forward, thumb to the back, arm parallel with shoulders, while executing with his right hand the baton signals described for the non-reversible countermarch.

If the drum major or the band members have difficulty executing the command when the whistle of execution is given on the right foot, the following signal may be substituted: "whistle, two, three, four, whistle (on left foot), two, pivot (right), step, pivot (right), step, one (forward), two.

In teaching the reversible countermarch, first work on the execution of the two pivots to the right. Demonstrate the movements using a slow cadence. Have the students count "one, two, pivot, step, pivot, step." Step off on the left foot on *one;* right foot forward full pace on *two*. On the count *pivot,* bring the left foot alongside the right and pivot right; step off one full pace with the right foot on the count *step;* bring the left foot alongside the right and pivot right on count *pivot;* step off one full pace with the right foot on the count *step*. Repeat the counting as many times as necessary.

Then call the students to attention and have them count the sequence slowly. After they have practiced the counting, have them begin the count and step off on *one*, repeating the sequence until they are called to halt. If they have difficulty in achieving uniformity on the pivot, continue to practice just this part. Call the band to attention again and demonstrate "pivot, step, pivot, step." Have them practice this movement in unison; then drill the entire command.

Finally, instruct the drum major to give the command "forward, MARCH" and have him countermarch the band twice, then halt the band in its original position at regular band formation. Check individual inaccuracies and advise the students how they can be corrected.

Countermarch—In and Out

The in-and-out countermarch is a decorative maneuver, simple to execute but complex in appearance. It is non-reversible when performed by bands with an even number of ranks, as illustrated with a six-by-eight band in Figure 27; but for bands with an uneven num-

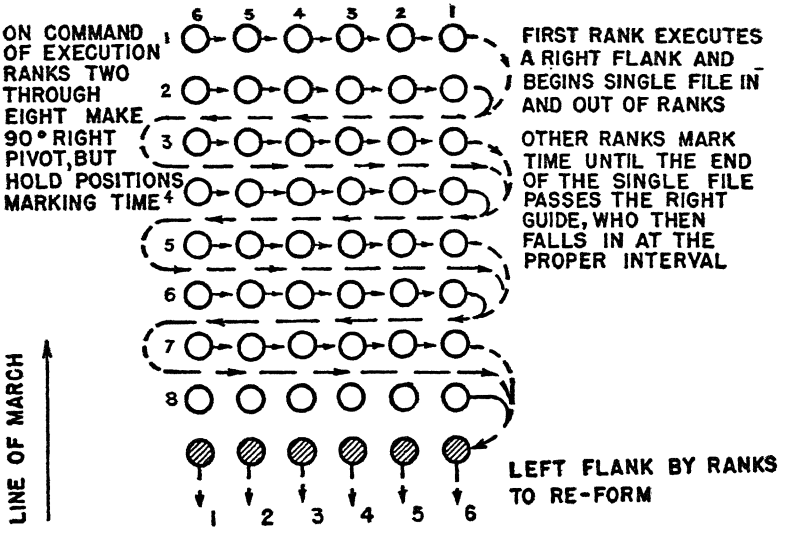


Figure 27. Countermarch, in-and-out

ber of ranks, the in-and-out countermarch reverses the order of the files. To prevent this reversal, one "loop" can be added for a last non-existent rank to bring the band into proper marching formation.

On the command of execution all bandsmen perform a right face (pivot 90 degrees to the right simultaneously). All ranks except rank 1, which steps off at full pace, hold their positions by marking time. Ranks 2-8 must pivot as the left foot strikes the ground. They swing to the right on the balls of both feet, but hold the pace of the right foot back a quarter-step. This holds the pace of the mark-time movement close to the original line of march rather than off a pace to the right.

The right guide of rank 1 leads the members of his rank single file and at full pace to the right and around the right guide of rank 2, through the passageway between the second and third ranks, around the left guide of rank 3, through the passageway between the third and fourth ranks, around the right guide of rank 4, continuing this in-and-out maneuver until he reaches position 1 (shaded circles in Figure 27). Here he executes a ninety-degree pivot to the left and marches forward. The other members of his rank, now in positions 2, 3, 4, 5 and 6, execute their pivots and march forward, guiding right to maintain the proper alignment. Thus the band re-forms in the opposite direction.

The remaining ranks follow a similar pattern. The right guide in each rank leads his players full pace into a single-file line following the preceding rank as the last member of that rank passes him. Players continue to mark time in their rank until their rank begins to move. At the completion of the maneuver the entire band is marching forward in the opposite direction.

The drum major's whistle signal and baton movement for this command is the same as that for the non-reversible countermarch: "whistle, two, three, four, whistle (execution)." On the command of execution all players pivot to the right (on the left foot) and the right guide of rank 1 steps off on the left foot to begin the in-and-out movement.

In teaching the in-and-out countermarch, start with the band at attention in regular band formation. Command "right FACE" and "mark time, MARCH." Instruct the first rank to "forward, MARCH." Then lead the first rank in single file through the entire march while the other ranks continue marking time. Call the first rank to a halt when it reaches the proper position for re-forming in the reversed direction (shaded circles in Figure 27). Return the members of the first rank to their original position and request them to go through the same routine, but this time followed by the remaining ranks. These ranks will have no difficulty with their parts once the first rank knows the route, since they follow directly in single file and reassemble in regular formation on the exact point at which the first rank executed its left-flanking movement. Use this in-and-out countermarch for variety on the football field at half-time performance, in the gymnasium at basketball performances, and during street parades when there is enough space and time for execution.

Countermarch—Extended File

The extended-file countermarch, especially useful for football half-time shows, is a non-reversible, spectacular maneuver demanding greater skill than the previously described countermarches.

The drum major uses the baton and whistle commands he mastered for the reversible countermarch (see page 105). On the whistle of execution, the right half of the first rank executes a right flank while the left half executes a left flank (Figure 28), and the drum major turns about and continues ahead (with half-steps or smaller so as not to get too far ahead of the band). From regular formation, the files to the right (numbers 1, 2, and 3 in the illustration) flank right by rank upon arrival at the point where the right half of the first rank has flanked (point *a*). Simultaneously files to the left (numbers 4, 5, and 6 in the illustration) flank to the left in the same manner. The two halves of the band are now travelling in opposite directions in single file. The number of paces for this single-file march

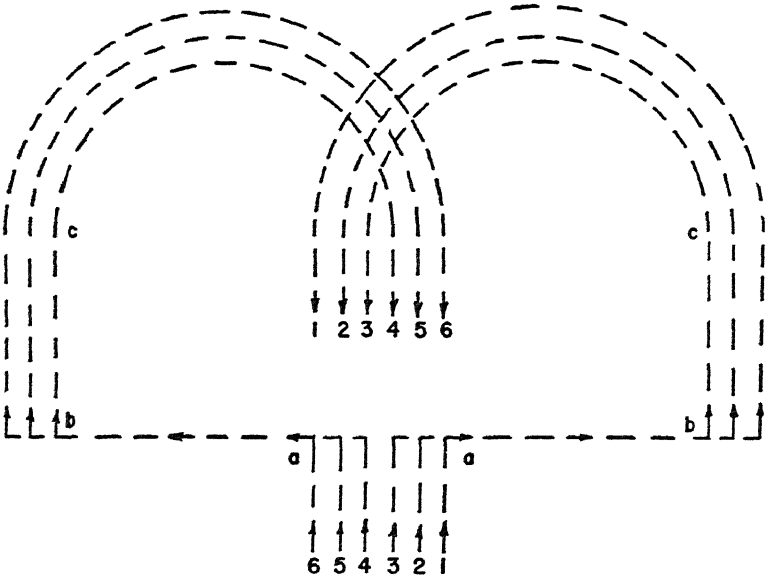


Figure 28. Countermarch, extended file

varies with the number of files in the band but must be sufficient to allow ample clearance for the countermarch. After travelling a set number of paces, the files to the right execute left flank simultaneously with the execution of right flank by the files to the left (point *b* in Figure 28).

Immediately after all ranks have completed the second flanking movement, the drum major signals for the files to the right of the band to execute an arc to the left, and files to the left of the band to execute an arc to the right (*c* in Figure 28). The signal is whistle (preparatory), two, three, four, whistle. On the second whistle each arc is executed. At this point the drum major marks time in place. The files from the two sides cross over in the arc, returning to their normal positions in regular formation upon completion of the arc. Players in lines coming from opposite directions alternate in the cross-over.

This maneuver presents difficulties for bands with an odd num-

ber of files because the two divisions are not symmetrical. By introducing a separate movement for the center file, problems are minimized. As the band begins to carry out the extended-file countermarch, the middle file marches straight forward behind the drum major. During the two flanking movements of the right and left groups, the center file must retard its forward speed to half-pace or less so that its leader will be on line with the other file leaders as they march from *b* to *c* (Figure 28). The leader of the center file must guide by the other leaders, holding his line back until the two outer groups come abreast. At point *c* the right and left groups begin their arcs, and the center-file leader executes a small, tight 180-degree arc to the right, ending with a countermarch. Since the center file's arc is small and entails but a few steps compared to the many steps of the players in the outside files, the center-file leader should begin the countermarch at half-pace, resuming full pace when the leader of the other files comes abreast.

It is important to rehearse the entire maneuver until all parts are carefully timed and precisely executed. Teach the flanking movements first, then work for smooth arcs and cross-overs. The drum major's biggest task is to hold the ranks back as the countermarch is begun. Each bandsman should count the paces and the pivot out loud during the first rehearsals.

To the Rear

To the rear, a simple movement, is used to reverse the marching direction quickly. Unlike the non-reversible countermarch, it reverses the order of ranks and files. It is ordinarily utilized, therefore, as part of a larger maneuver or as a transition from one maneuver to another.

To bring the band back into regular formation, the verbal command "to the rear, MARCH" must be followed either by another "to the rear, MARCH," or by a reversible countermarch, or by some other movement which will re-form the ranks and files in their original position.

There are two methods of executing to the rear. In the first method, the command of execution (MARCH) or the whistle of execution falls on the right foot. Then the bandsmen take one step forward with the left foot (count *step*), turn to the right on the balls of both feet in a 180-degree arc (count *pivot*) and step off a full pace with the left foot (count *three*) and then with the right foot (count *four*). The verbal command and the whistle signal can be illustrated as follows:

(PREPARATORY)			(EXECUTION)		
to the rear–	two–	three–	MARCH–	step–	pivot–three–four
whistle–	two–	three–	whistle–	step–	pivot–three–four
left	right	left	right	left	pivot left right

In the second method, which may be easier for beginning bandsmen, the left foot strikes the ground on the verbal command or whistle of execution (count *one*), the right foot takes a full pace forward (count *two*), then, as the left foot moves ahead of the right a half-step, a pivot is made on the balls of both feet (count *pivot*). The right foot steps off a full pace (count *step*) and the forward march in the new direction begins on the left foot (count *one*). To illustrate:

(PREPARATORY)				(EXECUTION)		
to the rear–	two–	three–four–		MARCH–	two–pivot–	step–one–two
whistle–	two–	three–four–		whistle–	two–pivot–	step–one–two
left	right	left	right	left	right pivot	right left right

No matter which method is followed, the band members should practice to the rear by counting the beats aloud until they perfect the movement. In the beginning, start with the command of execution. Have the students count (1) step (left), pivot, three, four if the command of execution is on the right foot; or (2) one, two, pivot, step, one, two if the command of execution is on the left foot. Watch that the 180-degree turn to the right is done on both feet, and exe-

cuted on one beat. Finally practice to the rear while on the march. Watch that bandsmen step off in good alignment in the march in the opposite direction.

Standard Oblique

Without altering the relationship between ranks and files, the standard oblique changes the direction of the band from straight forward to a forty-five-degree diagonal. It can be executed while the band is on the march or the band may step off originally on this movement. It differs from the column-right oblique described on pages 96 to 98 in that the line of direction is not changed to a right angle from forward march but to a forty-five-degree angle. The right oblique is illustrated in Figure 29. Here, on a signal from the drum major, each player, including the drum major, pivots forty-five degrees to the right, on the balls of both feet, to change from a forward direction to a diagonal right. Then, on a signal from the drum major, each bandsman pivots again forty-five degrees in the opposite direction (left) to resume a forward march. The first pivot begins when the left foot hits the ground, and the diagonal direction starts with the right foot. The second pivot begins when the right foot hits the ground, and the forward direction is resumed with the left foot.

The left oblique is executed in the same manner as the right oblique, except that the direction of the diagonal march is to the left. In this case, the command of execution signals bandsmen to step off on the left foot after the right foot hits the ground, and to execute a pivot on the balls of both feet. The forward motion is then resumed, on command of the drum major, as the left foot strikes the ground, the pivot is made to the right, and the right foot steps off.

During the diagonal line of march, each bandsman must align carefully with the preceding players in his file and must maintain a constant interval between himself and the band member directly ahead. Note, in Figure 29, that the file leaders are now right guides. In contrast to decrease- and increase-front maneuvers, there is no

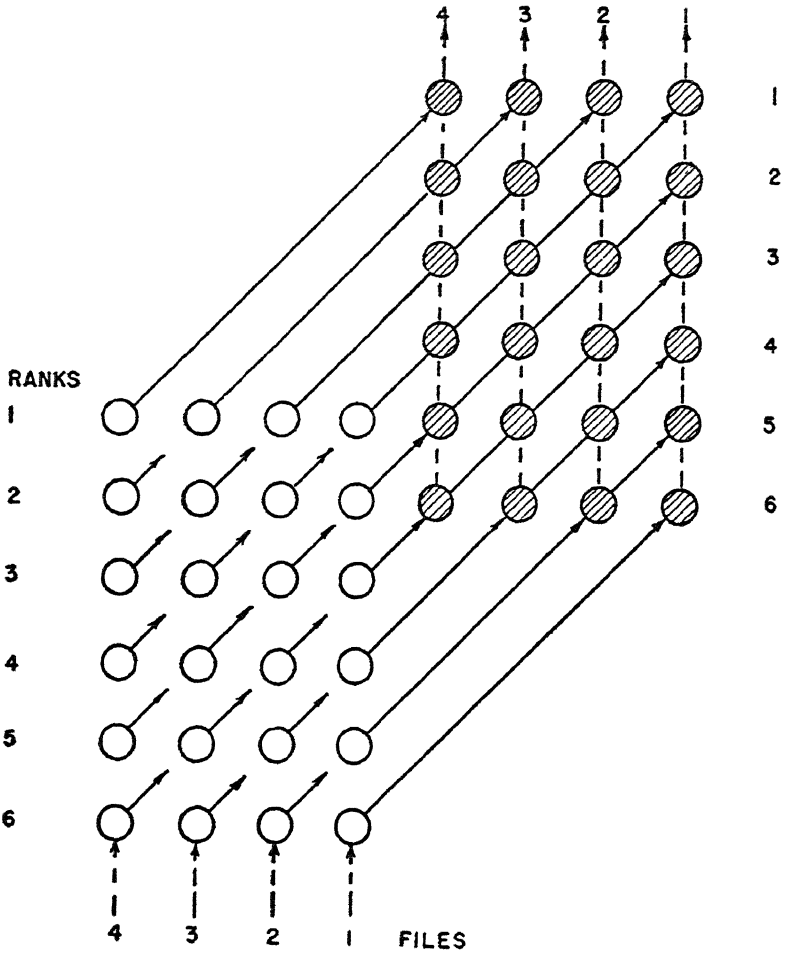


Figure 29. Standard oblique

defined limit to the diagonal direction. Resumption of the forward direction depends upon the placement desired—on a street this is marked by the curbing; on the gridiron, by the maneuvers to follow in the sequence of the half-time routine. Because it is difficult to maintain good alignment on the diagonal march, forward direction should be resumed as quickly as possible.

The baton signals for the oblique turns are the same as those for the square column left and right (pp. 92ff. and 94ff.) except that the baton points at a forty-five-degree angle from the line of march instead of a ninety-degree angle. Whistle and verbal commands are the same.

In teaching the forty-five-degree pivot, the procedure described for teaching the ninety-degree pivot for the square column left and right (pp. 92ff. and 94ff.) should be followed. Then the drum major should command the obliques from forward march.

Oblique by Ranks

Oblique by ranks, a variation of the standard right or left oblique, is executed in the same manner except that the first rank executes the maneuver, then the following ranks continue forward to the point at which the first rank has executed the oblique move-

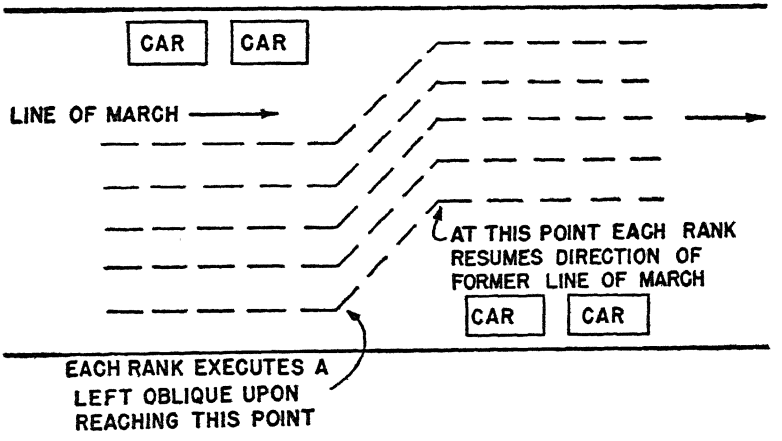


Figure 30. Oblique by ranks

ment, instead of all executing the movement simultaneously (see Figure 30).

This maneuver is useful in situations where quarters are close. In a rehearsal on the street or in a parade, parked cars or other ob-

stacles may render a regular oblique impossible. In such situations the drum major should signal for an oblique by ranks. He uses the same whistle and baton signals as those used to command the standard left and right oblique. To differentiate between the two, the drum major may hold his left arm aloft during the entire whistle and baton command for the oblique by ranks.

Flanking Movements

The execution of a flanking movement enables the band to change direction from straight ahead to ninety degrees to the right or left, whichever direction is desired. Figure 31 illustrates a flank-

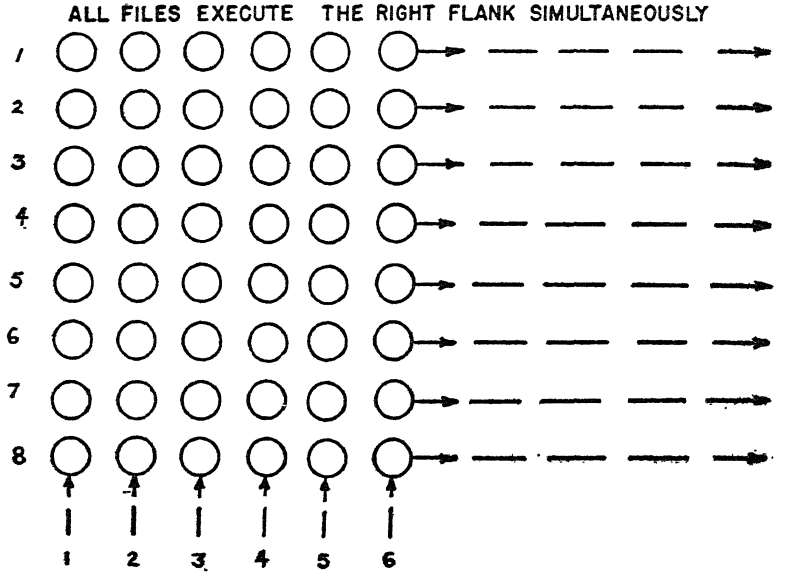


Figure 31. Right flank

ing movement to the right. The verbal command for this movement is "by the right flank, MARCH." On the command of execution, as his left foot strikes the ground, each player pivots ninety degrees to the right on the balls of both feet and steps off in the new direction with the right foot. Ranks now become files and files ranks, with

members of the last rank transformed for the duration of the flanking movement to right guides. The regular right guides now serve as file leaders.

To change the band's direction ninety degrees to the left, the bandsmen, on the first beat after the command of execution, pivot simultaneously ninety degrees to the left, on the balls of both feet, and then step off with the left foot. The left guides become the file leaders, the regular file leaders become right guides, and the members guide toward the center and the right when moving in the new direction.

After the group has performed a flanking movement, the next command depends upon the use to be made of the movement. If the purpose is to shift the placement of the band to the right (or left) on the street or field and then to continue a forward motion in the original direction of march, the next command should be "by the left flank, MARCH" (or "by the right flank, MARCH"). If the desire is to reverse the original direction, the next command should be the same as the first one. A second flanking movement to the right following an original movement to the right returns the band up-field or up-street in reversed order of ranks.

A right-flank movement may be used during a half-time show to bring the band from the center of the field to the sidelines for a letter or picture formation. At the conclusion of the letter formation the commands "left FACE" and then "forward MARCH" take the band toward the end zone in original formation. Or an about face, then a forward march to center field, and by the right flank takes the band to the end zone.

The drum major may use the same whistle and baton commands for flanking movements to the left and right as those used to command the square column left and right, except that to signal the flanking movements he will face the band, rather than having his back to the unit.

The signal for a flanking movement to the right is "whistle, two, three, four, whistle (pivot), two (right foot), three (left foot)." The signal for flanking movements to the left is the same, except that the

pivot is executed one beat after the execution whistle, when the right foot strikes the ground: "whistle, two, three, four, whistle, two (pivot), three (left foot)."

Once each member of the band has learned to execute the right flank, left flank, and to the rear movements, the organization may develop many routines. The key to the development of marching sequences utilizing flanking and to the rear movements is the knowledge that the pivot is always executed in the same way and on a specific count. The counts used to turn to the left are "one, two, three, FOUR (pivot)," while the counts for a right turn are "one, two, THREE (pivot), four." To the rear uses the same counts as those to turn to the left.

However, turns can be made on any number. For example, "one, two, three, four, FIVE (pivot), six" accommodates the same movements for a right turn except that each member takes two additional steps before making the flanking movement. Ending the count on "SEVEN (pivot), eight" adds two more steps. In brief, for left turns the pivot is made on even counts; for right turns, on odd counts.

Movements on Counts

Until now the entire band has been executing all the same maneuvers. It is possible, however, for the band to execute two or more movements simultaneously. For example, the front half of the band can carry out a right flank on counts, while the rear half executes a left flank. Or the band may be divided into quarters with each quarter performing a different movement at the same time. The same holds true for individual ranks or files.

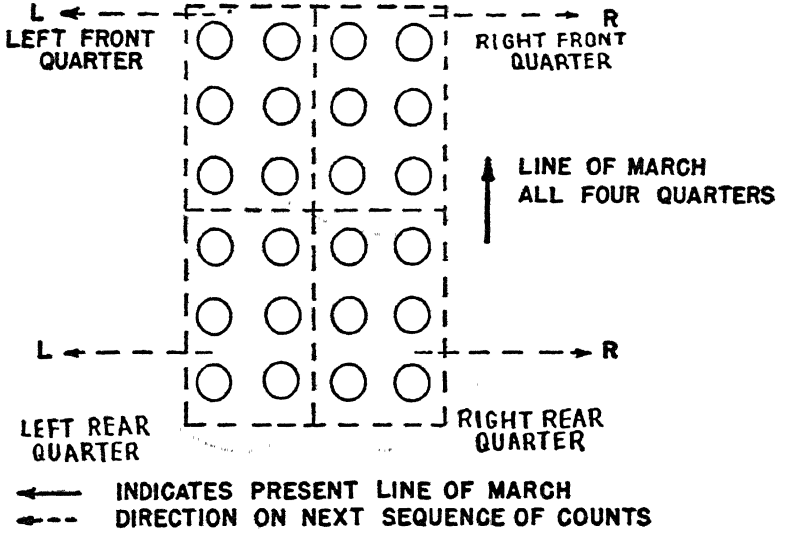
For the first two illustrations which follow of maneuvers on counts, the counting pattern is eight; pivots for a left turn come on EIGHT, for a right turn on SEVEN. The movements to the left, right, forward, and to the rear are designated by L, R, F, and TR, respectively, each letter representing an eight-count unit. The band is made up of 24 members—four in a rank and six in a file. In the third and fourth sequences, the movements are based on a count of ten and

the illustrations show a band of forty-eight members. The band director should have little trouble working out additional sequences. What is essential in movements on counts is that the bandsmen learn to execute correctly turns to the right, left and to the rear, and that they remember the direction to be taken in the sequence of counts. Details of the multiple movements can be worked out from the illustrations; however, certain important points to consider in each maneuver are emphasized below.

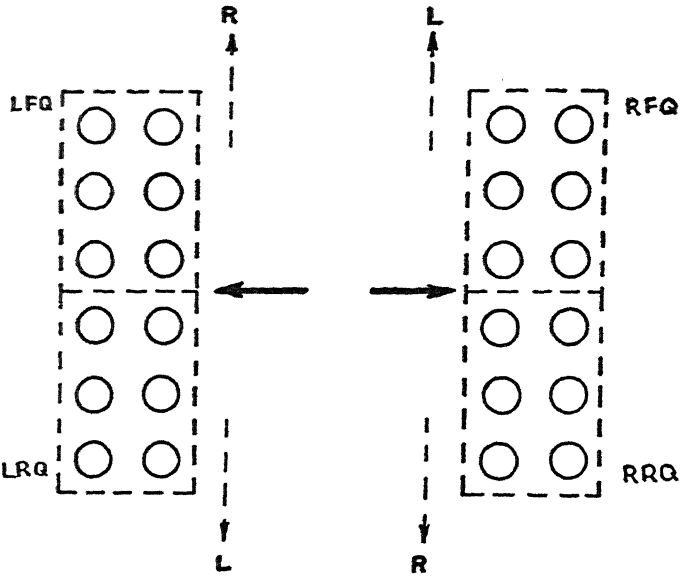
Sequence I

Figure 32 illustrates a sequence of movements executed by four separate units of the band. First, divide the band in quarters. Give each quarter the following instructions regarding the pattern to be carried out:

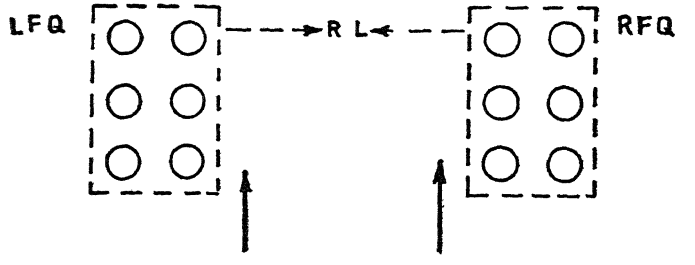
Figure 32. Movements on counts I

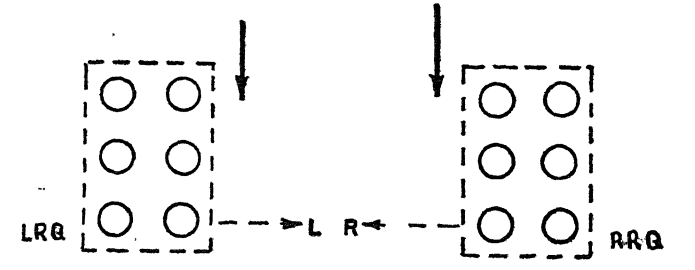


A

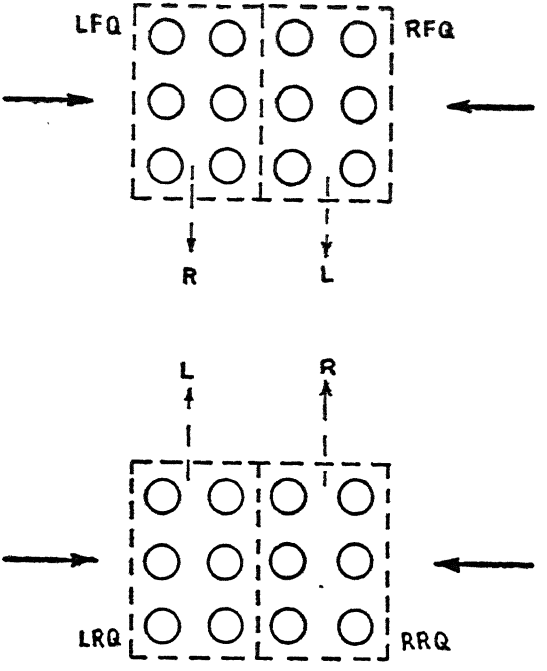


B

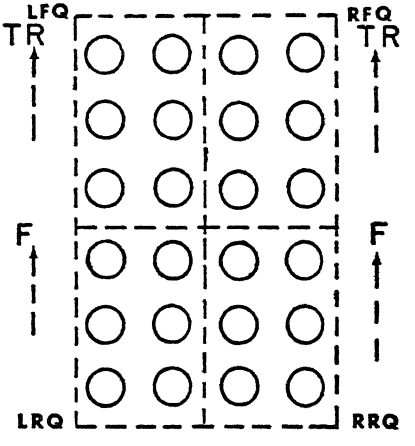




C



D



E

QUARTERS	SEQUENCE
(Figure 32)	(a) (b) (c) (d) (e)
Left front	L, R, R, R, TR
Right front	R, L, L, L, TR
Left rear	L, L, L, L, F
Right rear	R, R, R, R, F

(This sequence of movement may be utilized by any size band with even-numbered ranks and files. Each sequence of eight counts needs only one preliminary command of execution from the drum major.)

Review the following points with the bandsmen relative to the sequence of movements shown in the five parts of Figure 32:

1. L means a left turn, executed on the count of EIGHT. At the signal of execution from the drum major, students will count "LEFT, two, three, four, five, six, seven, EIGHT," pivoting to the left on EIGHT. In first rehearsals of these movements, students often confuse the preparatory command for the sequence (LEFT, in this case) with the command of execution (EIGHT). R means a right turn to be executed on the count of SEVEN. Following the drum major's signal of execution, each member who is to perform a right turn counts aloud "RIGHT, two, three, four, five, six, SEVEN (pivot to the right), eight." TR means a change in direction and is performed on the count of EIGHT. Students count "TO THE REAR, two, three, four, five, six, seven, EIGHT (180-degree pivot to the right).

2. Each member of each quarter block, or unit, executes the turns on the same counts as all other members of his unit; therefore, the four quarters of the band move as four blocks.

3. The left front quarter and the right front quarter end the sequence with to the rear (TR) so that at the completion of the sequence the entire band is marching forward together. When the front half on the TR counting sequence is advancing toward the rear half on its F (forward) sequence, students nearing one another in what temporarily are the front ranks of each half of the band must maintain full pace. They may have a tendency to shorten their paces because they fear a collision. But if they shorten the pace, a gap be-

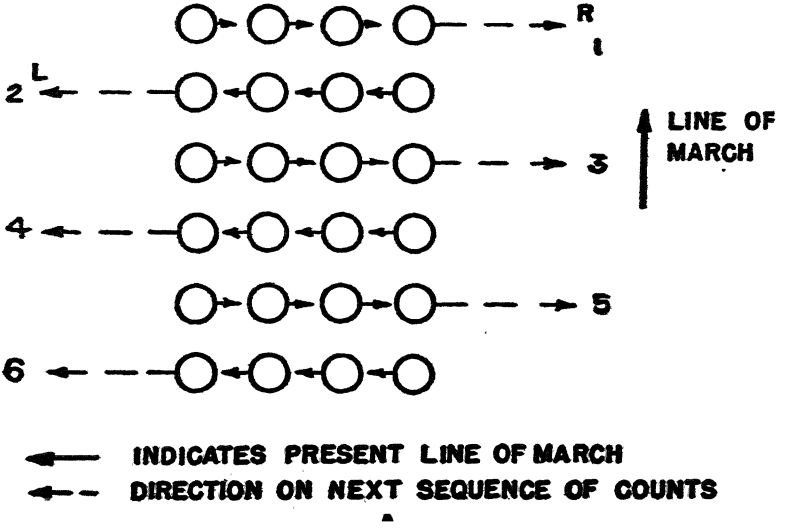
tween ranks will result after the left and right front quarters of the band execute the TR and the entire group marches forward.

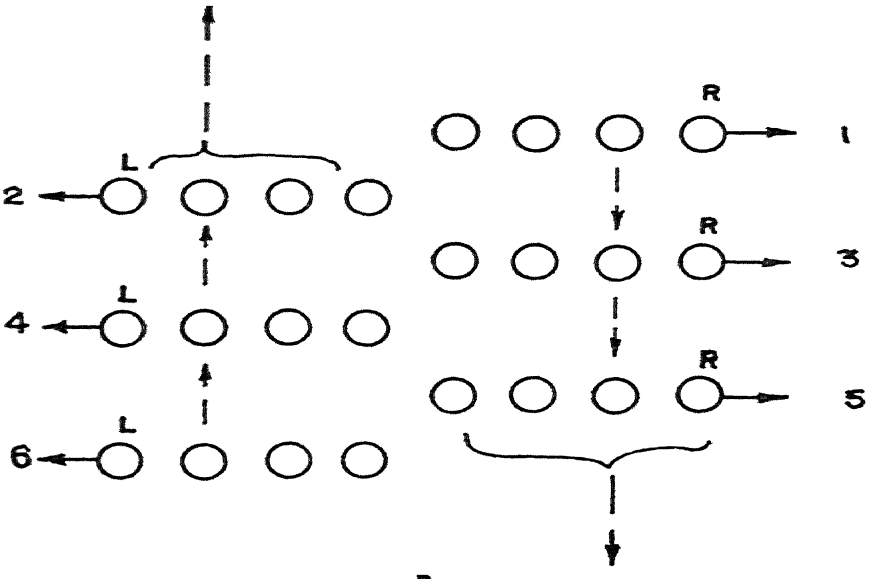
After the drum major has given the signal of execution, all counting is done aloud by the individual band members themselves. In rehearsal, count in a brisk manner, calling out the capitalized number much more loudly than the others. For example, the sequence for the left front quarter of the band is L, R, R, R, TR. At the signal of execution from the drum major, each member of this unit of the band begins to count aloud, "LEFT, two, three, four, five, six, seven, EIGHT," pivoting to the left on the count of EIGHT; "RIGHT, two, three, four, five, six, SEVEN, eight," pivoting to the right on the count of SEVEN; "RIGHT, two, three," and so on, completing this count and executing one more pivot to the right, followed by "TO THE REAR, two, three, four, five, six, seven, EIGHT," pivoting to the right at a 180-degree angle on the count of EIGHT. The four quarters of the band are now reassembled into regular marching formation and are all moving in their original direction.

Sequence II

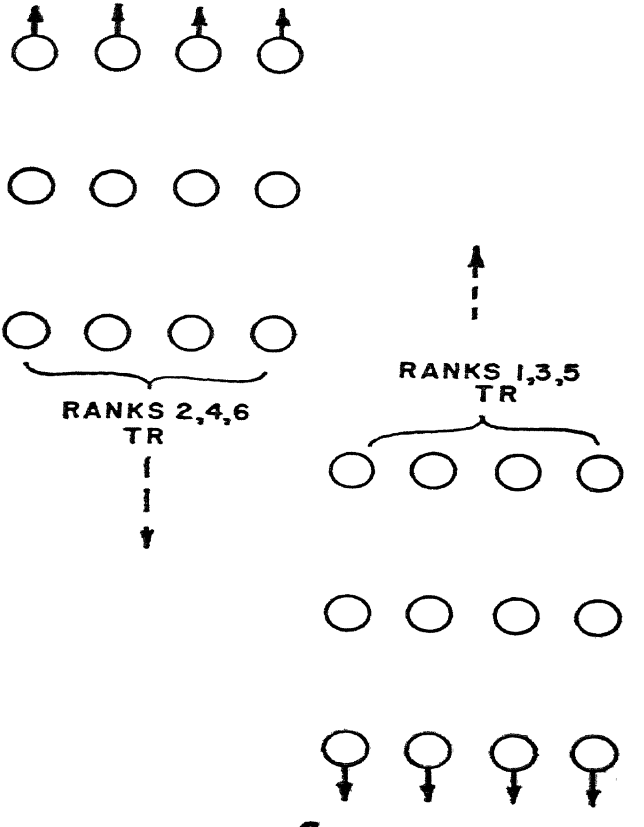
Figure 33 shows the band marching in ranks rather than by quarters as illustrated in Figure 32. The pattern is as follows:

Figure 33. Movements on counts II

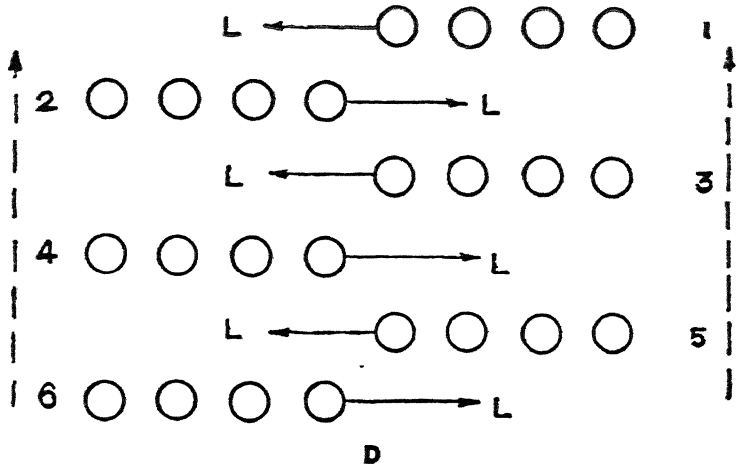




B



C



RANKS	SEQUENCE
(Figure 33)	(a) (b) (c) (d)
1, 3, 5	R, R, TR, L, R
2, 4, 6	L, R, TR, L, L

The drum major gives only one signal of execution and the band members call out the sequence as described previously. This manner of marching is difficult to combine with the playing of music; the director might substitute interesting street beats. In either case, to avoid confusion, indicate the movements at the proper barline of the music.

Sequence III

In movements such as those described in Sequence III and IV, which are executed on a count of ten, pivots occur on NINE (to the right) or TEN (to the left and to the rear). The following instructions are intended for a forty-eight piece band marching six by eight:

Files 1 and 2	R, TR, R
Files 5 and 6	L, TR, L
First four ranks of files 3 and 4	F, TR, TR
Last four ranks of files 3 and 4	TR, TR, F

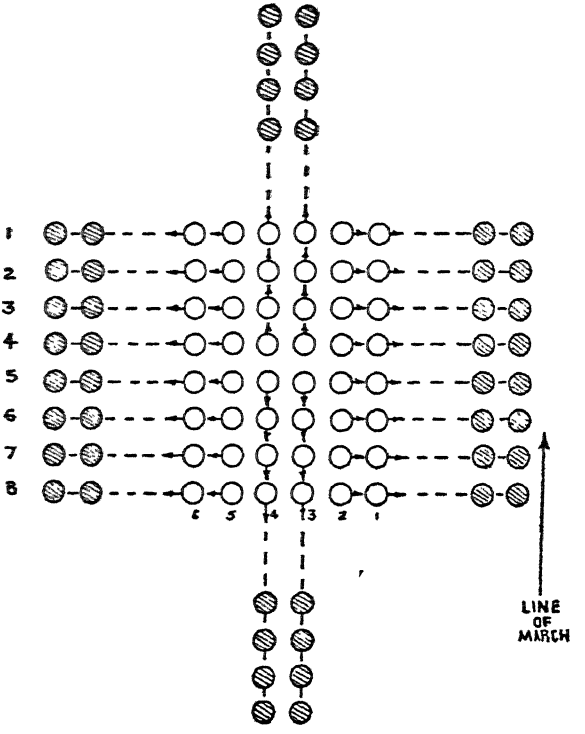


Figure 34. Movements on counts III

Figure 34 shows the positions of the players after they have carried out the first movement on ten counts. When they have completed the last movement the band will be re-formed and marching forward again.

Sequence IV

Figure 35 shows a simple sequence executed on ten steps, although any number of counts may be used. For this band of forty-eight players, marching six by eight, give the following instructions:

FILES	SEQUENCE
1, 2, and 3	R, TR, R
4, 5, and 6	L, TR, L

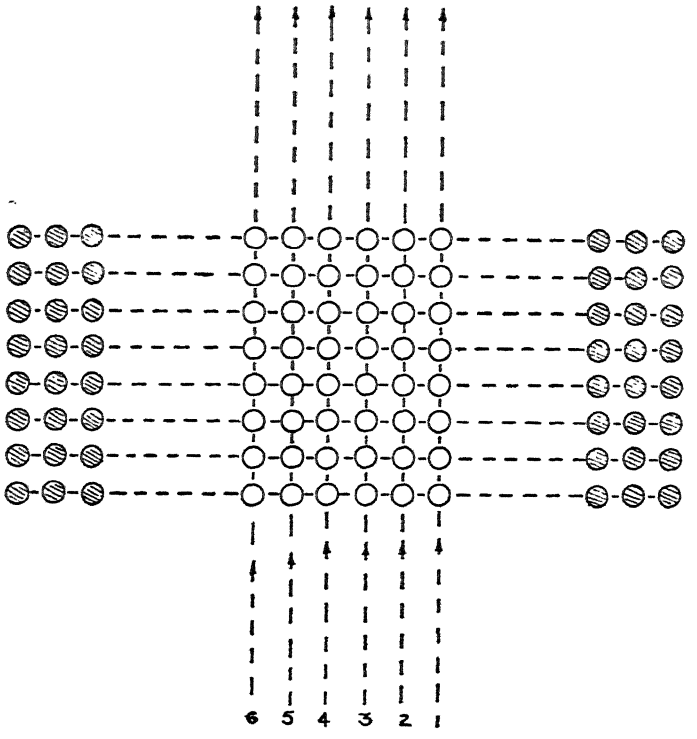


Figure 35. Movements on counts IV

After the third movement the band is re-formed and continues marching forward.

Column of Files Movement

A column of files maneuver changes a band from regular formation into single file and, if completed as a cycle, back to regular formation. The command of execution is "files right (or left), front into line, MARCH."

To perform column of files to the right, after the command of execution, the right guides (file 1) step off in forward march while the remaining band members hold their positions and mark time. As the last player in file 1 passes him, the leader of file 2 executes a right oblique and drops in behind him, followed by the others in his file

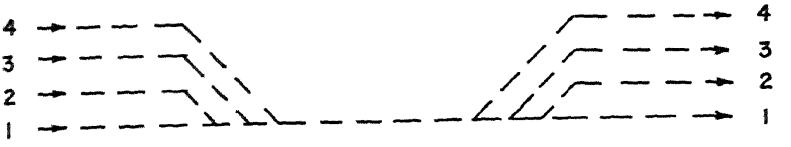


Figure 36. Column of files

(see Figure 36). The leader of file 3 carries out the same maneuver as the last member of file 2 passes him, and so on.

To re-form the band before it comes to a halt at a prearranged location, the signal of execution must be so timed that the maneuver can be completed before the spot where the entire band halts is reached. On signal "files left (or right) front into line, MARCH," file 1 continues marching straight forward and comes to a halt at the prearranged spot. On the command the leaders of the other files, in turn, execute a left oblique and then turn right to continue marching parallel to file 1. As each file comes into position, it halts without signal upon arrival at the location. Right guides must check their ranks for minor adjustments after the halt. All players watch their alignment by file as they come into the position for halting.

Column of files from the left is executed in an identical manner, by reversing the order of the movement of files. The last file to the left steps off in the forward march as the other files marks time. Then, the next to the left file steps off, and so on over toward the right until all files complete the cycle and arrive in the regular marching formation in the new position.

Single-file Movements

Single-file movements can be used effectively by the basketball marching band. Figure 37 illustrates possibilities for the use of the single file by a twenty-four member band. In this illustration the band is divided into two equal parallel units, each facing the center of the floor from opposite sides of the court. To start, the leader of

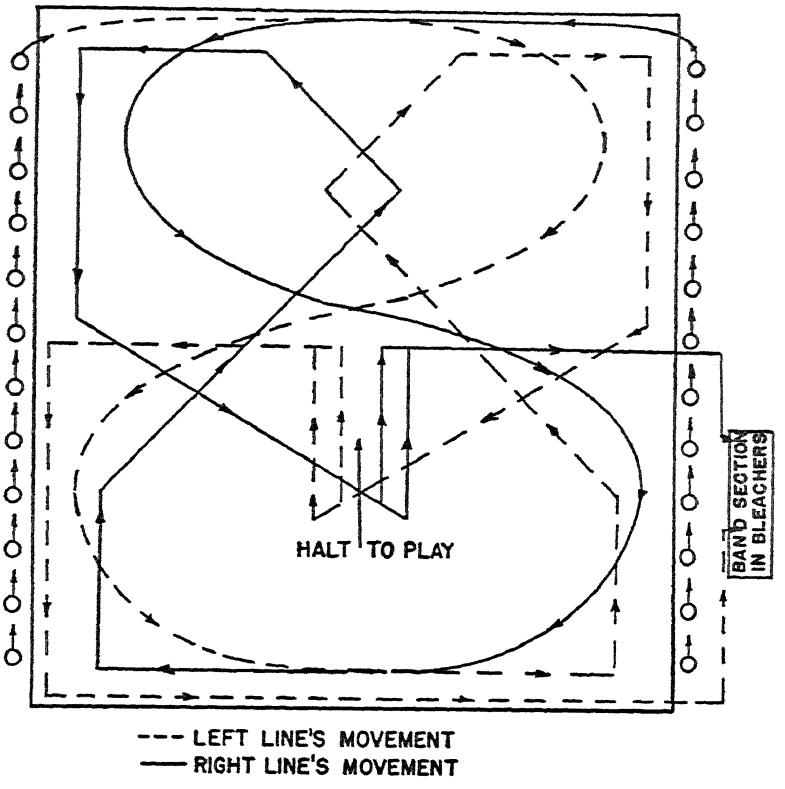


Figure 37. Single-file maneuver

each unit executes a right or left face, respectively, and leads his file along the path illustrated in the figure. Players from opposing single files alternate at the cross-over.

The movement itself may be executed on drum beats, and the band may halt to play appropriate music at the point designated in the illustration. Then, on command, the leaders lead their players into the bleachers.

PLAYING ON THE MARCH

This section deals with the techniques of command and execution necessary to begin and cease playing under various circumstances. It does not deal with musical performance as such; Chapter Four treats these matters in some detail.

Begin Playing while Standing

When the marching band is to perform a musical composition while standing still, the drum major conducts the music with much the same movements as those used by the conductor in indoor band concerts. The drum major faces the band, holding the baton aloft, with the ball directly in front of his face. He establishes in his own mind the tempo to be used by humming aloud, or by reviewing mentally the introduction of the selection to be played. He anticipates the first beat with an upbeat approximately half the length of the motion used to conduct the first beat. For the forward march, the motions used are illustrated in Figure 11, page 79.

Cease Playing while Standing

Generally the manner of performing is agreed upon previously. However, baton motions are needed to signal the band to cease playing. To stop the performance while the band is standing, the drum major stops beating time and holds the baton almost at arm's length above his head. One beat before the music is to end, he lifts the baton up and then down—the same type of cut-off used in the band concert, except that the drum major's baton remains perpendicular throughout.

Begin Playing while Marching

The command for the band to begin playing on the march is "whistle, two, three, four, whistle (execution), two, UP, two, PLAY." The signal, beginning with the whistle of execution, is illustrated in Figure 38. On the count UP, band members shift their in-

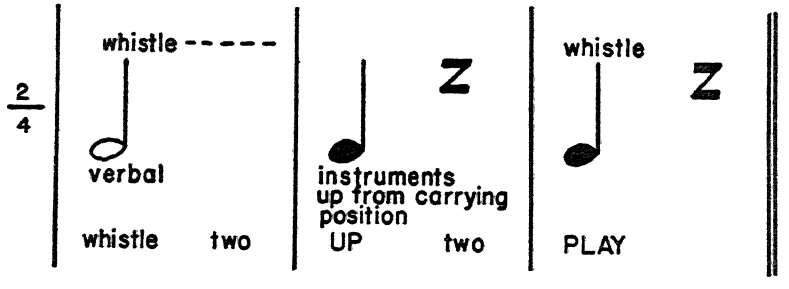


Figure 38. Verbal command for begin playing

struments to playing position. On the count PLAY, the music begins. The execution whistle is given as the left foot strikes the ground.

The baton command of the drum major begins with the flourish illustrated in Figure 10, pp. 77-8. With baton held aloft, he begins to rotate the tip from left to right in a circle about a foot in diameter by rotating the hand at the wrist; no other portion of his right arm should move. This rotation may continue from the preparatory whistle until the final beat before the whistle of execution. Simultaneously with the execution whistle, the drum major moves the baton down perpendicularly about one foot and immediately bounces it back to its original position. He then places the baton at carry position.

To teach the technique, introduce the signal for begin playing on the march with the band standing still. Have the players repeat the verbal command until it is familiar, and instruct them to repeat the verbal command in all subsequent rehearsals. Next, practice the signal while marking time and, beginning on the signal PLAY, perform the first four measures of a memorized march. Repeat this procedure until band members can play the first tone simultaneously, precisely on the beat, and can make it of the same volume and quality as succeeding tones. Now repeat the process, but with the band marching forward. Again, play only the first four measures of the march, then repeat the baton command. Caution students not to anticipate the count UP.

Cease Playing while Marching

During football half-time performances, the signal for cease playing while marching is used only in emergencies. The music to be performed has usually been timed beforehand, but in parades the signal is often valuable. If the band is not performing the music from memory but from the printed page, it is more difficult to stop the performance. Ordinarily the drum major beats time during the playing of an entire composition. To give the baton signal for cease playing, the drum major faces the band, holds the ball of the baton directly in front of his face, tip end of baton up, and moves the tip in

a broad arc parallel to his shoulder line, from left to right, using wrist action only. His forearm and elbow need not move.

The command for cease playing is "whistle, two, three, four, STOP." On *four,* the drum major lifts the baton vertically as high as possible, with his right arm fully extended. On STOP, he brings the baton directly down as if beating a large downbeat. The drum section then begins the street beat, previously specified, which is always performed at the end of each musical composition on the march.

Forward March—Playing

Forward march, playing, means playing the first note of the march simultaneously with the first step of forward march. The command is the same as that for forward march, "one, two, STEP, two." On STEP, all members step off, playing while marching. The drum major may use the same baton signal used to command forward march (see Figure 11, page 79). It may be preceded by the flourish (see Figure 10, pp. 77-8). If this plan is used, the students must know not only that they are to step off playing but also what selection they are to perform. The program for the football half-time performance is planned in advance so that the music to be played is known. If it is necessary to step off playing when the program is not planned, the drum major should face the band and name the selection to be played before giving the signal to march.

On parade the drum major often must improvise a sequence of maneuvers. If the band has memorized three marches, they may be designated as marches one, two, and three. Holding his left hand aloft, the drum major can specify which of the three marches is to be played by extending one, two or three fingers of his left hand while giving the baton signal for forward march, playing. In this case the drum major will use the signal for forward march with this exception: he holds the *ball* of the baton aloft and the tip near the ground. The ball of the baton is shiny and conspicuous and may easily be seen by all ranks of the band.

REHEARSAL PLANS

It is, of course, impossible to organize an all-purpose course of

study for teaching the fundamentals of marching. Since no two situations are identical, the time allotted for the rehearsal of any particular marching technique will vary according to the stage of development of the band's skills and the goals and methods of the director. If bandsmen learn the following marching fundamentals, they will have sufficient skills needed to master a few of the techniques described in Chapter Six and to prepare for the first football half-time performance.

First Day's Drill

The first day's drill should be held indoors in the regular rehearsal room with chairs arranged in regular concert band formation, with no instruments or music racks. Indoor rehearsal permits a gradual transition from the disciplines of the concert band to the marching band. New skills can be learned in familiar surroundings, the director will be seen and his verbal instructions heard more easily, and ample space will be available for the execution of the first techniques.

At the first meeting with the group, the following positions and movements may be taught: attention, right face, left face, about face, mark time, and halt. The group should be told that right and left guides will be selected, insofar as instrumentation requirements permit, on the basis of the applicants' ability to execute all fundamentals.

Second Day's Drill

The second day's drill may also be held in the rehearsal room, with chairs arranged in concert position but still with no instruments or racks. The only equipment necessary is a drum major's baton and whistle. A diagram giving band formation with tentative marching assignments should be put on the blackboard.

The drill should begin with a review of the fundamentals taught in the first day's drill—attention, right face, left face, about face, mark time, and halt—to improve unity and precision of execution. Errors in the execution of the fundamentals should be corrected at this time, and the director should insist upon the discipline he will expect from

the group when they begin rehearsing out-of-doors. No talking should be permitted during the rehearsal of any of these activities.

Baton signals for attention and halt should be demonstrated, then repeated in the practice of these two fundamentals. Only verbal commands should be used for the facings and mark time. Baton movements and whistle signals practiced here and in subsequent drills must be rhythmically precise, since only clearly defined, rhythmic preparatory commands produce an accurate and unified response.

Referring to the diagram on the blackboard, the director should now define and explain the following: band formation, rank, file, interval, pace, right guide, left guide, right dress, guide right, open formation, close formation, fall in, fall out, at ease, at rest, and dismissal procedure. Each member should be asked to identify his exact position in the band and to make written notation of the number designating his position in the rank and file. Members of the first rank should come to the front of the room and assume the proper position for close formation. Terminology previously presented should be reviewed.

Third Day's Drill

The equipment needed for the third day's drill consists of a drum major's baton and whistle, bass drum, cymbals, field drums, and Scotch drum, if used in the band. Students assemble in the band room but move out-of-doors to hold their practice. Loud talking, instrument playing, or other noise should be causes for disciplinary action since the other classes in session ought not to be disturbed. After making certain that each student knows the number of his position in the band, the director should give careful instructions for passage from the band room to the field.

Upon arrival at the drill field, students should fall in at their proper positions, at attention, in close formation, upon signal from the director or drum major. The director should check the intervals between files, then the intervals and straightness of the ranks, watching for any errors in carriage. Forward march and halt should be taught and, when bandsmen have learned these, downfield marching

may be introduced. Sufficient time should be allowed for students to return to the band room so that they will not be late for their next classes. They should be cautioned to be as quiet as possible when passing through the corridors to the band room. If it is not feasible to drum the band back to the rehearsal room, the students should be dismissed from a position of attention by the command "Dismissed!"

Fourth Day's Drill

Players assemble in the band room for practice on the drill field. Only percussion instruments, plus the drum major's baton and whistle, are needed for this rehearsal. Once assembled, students proceed to the drill field to learn open formation, strut and arm swing, and countermarch.

Before dismissing the band, the director should check with the members to see if they had been given sufficient time to reach their next class after the third day's drill. If necessary, the time allotted for return should be extended. Attention to this detail will do much to secure support and approval from the principal and members of the teaching staff.

Fifth Day's Drill

On the fifth day of drill the drum major's baton and whistle and all instruments of the marching band are needed. Players proceed to the field to be taught playing while on the march, executing a change step, and column right and left. If the band is rehearsing for a specific performance at a coming parade or football game, future drills should include the specific skills required to add variety to the current repertoire of marching skills. The band's performance at the first five days of drill will show the director the rate of progress he can expect from the members and will determine the amount of time which he must spend in teaching them new maneuvers.

CHAPTER SIX

APPEARANCES AT FOOTBALL GAMES

This chapter deals with the band's appearances at football games. The first section, subtitled *Planning*, presents certain problems which arise often in organizing performances for football games and suggests means of coping with them. The next four sections—*Entrance*, *Exit*, *Formations with Themes*, and *Drills Based on Fundamental Skills*—describe various activities for use in half-time performances. The Rehearsal section shows how some of the skills described in the four previous parts may be combined into a sequence suitable for half-time performances. The Performance section deals with specific activities which may be undertaken before, during and after the football game. The chapter concludes with suggestions for half-time shows.

PLANNING

Someone has said that supervision is the intelligent anticipation of confusion. While no director can predict all the things which conceivably might happen during a football performance, he can anticipate certain things because some problems are constant. This section suggests some of the factors which the director must consider in advance of planning a half-time performance.

Height of Stands

Most schools and communities have some type of seating facility for the spectators at football games—portable bleachers, uncovered permanent stands, or covered permanent stands—with tiers of seats of varying heights and sizes. Some members of the audience view the proceedings from only a few feet above the level of the playing field, while others may have a vantage point many yards above the ground. The angle from which most spectators in a given seating arrangement watch the performance of the marching band has a great bearing on the type of marching activities which should be planned for the half-time performance.

To visualize the problem presented in planning the marching performance, the director should set up a design pattern of tenpins on the floor. Place the tenpins in the form of a square, or a triangle, or a circle. Within the figure created, place a smaller equivalent figure and, within that figure, a still smaller concentric figure. Now view the design by looking straight down from an imaginary window in the ceiling directly above the figures outlined by the tenpins. Most of the pins will appear individually to be circles and the total design will be a symmetrical square, circle, or triangle, depending upon the way in which the pins are set in the design. After making a mental note of this design, stand erect in a far corner of the room and examine the arrangement of the design from that point of view. If the design from directly above appeared to be a circle, it will now be an ellipse, the square will be a rectangle, and the triangle will no longer be equilateral. Now view the design approximately at floor level. It will appear as several rows of tenpins receding into the distance; there will be no longer a design in the form of a square, circle or triangle. Assume that the tenpins are members of a marching band standing in similar positions on a football field and forming the same design. It should now be obvious why the angle at which most of the spectators at the football games view the half-time performance should be determined.

If the audience views the marching band from low stands, the director must plan marching performances relying principally on

movements highlighted by precision and skill in the coordinated executions of maneuvers. If he uses outlines at all, they must be simple and bold so that the pattern will be clear from ground level. If the majority of the audience views the performance from high stands, the director can plan more complicated maneuvers and outlines.

The director should take a trip to the playing field and look at the midfield section from various positions in the stands—from the top tier of seats and from the bottom, from the fifty-yard line and from the twenty on both sides of the field, from the end zone if there are seats there—and imagine the vantage point of each spectator. If a picture formation is questionable from the most advantageous seating point, the director should not plan one. In all, too many high school bleachers have elevations that are so slight that picture formations, which are extremely effective in large stadiums, are impractical and even absurd when viewed from the low stands. The fact that elevation is slight does not eliminate the use of school letters if they are made in bold design. Even if the perspective is somewhat distorted, the figure can soon be identified when the band plays the school song. Experienced band directors may feel that duplication of the ideas and efforts of previous years reflects a lack or originality, but the school letter, easy to see and recognize, particularly in close formation, has a magic for the ever-changing school population and permits much variation in its execution.

Reserved Seats

During the football season a section of seats should be reserved for the band and guarded until the band arrives. The director or a student officer should make arrangements with the faculty member or official concerned to procure a permanent location for seating the band. It is often desirable to have the band located in the center of the student cheering section. The band's section may be indicated by a set of encircling posts to which either rope or light chains may be attached before the game. This equipment can be used from year to year so that the outlay of money spread over a period of years becomes relatively small. Many schools have usher squads or other types

of student organizations which are responsible for various kinds of audience control and service. If there is a permanent usher squad, the director should send a written copy of the requests and requirements to the faculty advisor, retaining a carbon copy for reference. This ensures that the correct information is in responsible hands and that it will not be distorted by word-of-mouth repetition. If there is no student usher squad or similar organization, the director himself should ask for volunteers to serve as ushers during the football season. Band members, of course, should not take care of this ushering activity. Volunteer ushers should be identified with an armband or an equivalent symbol to give them some air of authority.

If there is difficulty in keeping the reserved section cleared of non-band members, the principal should be notified. He can advise the policemen who are generally at hand when a sizeable crowd gathers for a public event to give support to regular or volunteer ushers so that they can carry out their duties.

Type of Show

There are many factors which should be considered in planning the half-time performance for each particular school band. A brief list is included here for the director's guidance.

Size of the band. Certain letter and figure formations are impossible to execute satisfactorily with a small band; therefore, the director should chart contemplated figures carefully to determine the suitability of a given formation to the band.

Type of field or stadium. As mentioned previously, the height of the stands has great bearing on the effectiveness of marching maneuvers or word and picture formations. The director must bear this in mind not only on home grounds but in visiting other playing fields. He must be prepared to utilize opportunities provided in larger stadiums which may be visited during the season. He should secure information in advance about playing fields to be visited, the position of the entrances from the stands to the field, and the depth of the space beyond the end zones. If the space beyond the end zones, for

example, is exceedingly shallow, a telescopic or reduced-rank plan of entrance will have to be prepared in advance.

Length of preparatory period. The director must be realistic in planning a half-time performance. He should check the calendar, noting assembly programs, holidays or other events which may prevent rehearsals, and he should choose, if necessary, the way of simplicity rather than complexity.

Timing. To estimate the total time of the show accurately, the director must time each segment of the show. Then, as rehearsals progress, he can delete or add routines to fit the time allocation. If a visiting band is to share the half-time with the home band, the director should request the visiting director to also time his performance carefully, so that sufficient time can be provided in the program for the performance of the visitors.

Availability of suitable music. The problem of suitable music is simple for performances of the figuration type, i.e., those based on actual marching maneuvers. Here only the school songs are required, and standard marches supply the remainder of the musical needs. If, however, the show emphasizes word or picture formations, special music may be needed to fit the theme of the show. The director frequently encounters difficulties when he plans the show without investigating the availability of proper musical arrangements. If he wants to develop a "moon" theme, for example, the music he might wish to select for this theme may not be published for military bands. It may be possible to make an arrangement, if the music is free of copyright restrictions and if there is time to copy or duplicate the parts. However, many published arrangements of popular music are entirely unsuited for outdoor performance, and the director may have to revise parts of the arrangements in order to use such selections in a show.

Feasibility of the program. A director must make certain that the public address system is available and operating before he includes it in his plans. If he wants field lights at a night performance, he should secure official permission before he proceeds further with a

performance built around this special effect. He must secure permission also to use fireworks, noise bombs, spotlights, costumes and any other items not directly connected with the band's regular activity. It is inadvisable to undertake a project involving the expenditure of funds not at hand. Unless the occasion is a very special one, the director should eliminate embellishments that cannot be financed from the regular budget.

Timeliness of the program. Half-time performances using formations and a theme which are symbolic of an important event have great appeal to football audiences. Not all performances can or need be related to special holidays and other notable occasions, but during the course of a season, some performances with a timely theme should be given. Armistice Day, Columbus Day, and Halloween offer excellent possibilities for special effects. If there is a Community Chest or Red Cross drive in progress, a band can perform a valuable community service by dramatizing the event through appropriate formations and music. (See pages 171-175 for suggested music.) Not all shows need be of a serious nature; at the opening of the football season, football themes are in keeping with the occasion. If the school honors its alumni at one annual game, themes based on "Auld Lang Syne," "School Days," or other appropriate melodies offer ideas for the development of a significant performance.

Good taste of the program. What is completely acceptable in one community may be offensive in another. A program built on such music as "The Beer Barrel Polka" might be acceptable to some adult audiences, yet it would be wise to know the community reactions well before including this and comparable materials in a school football show. To belittle the opposing school or team is unsportsmanlike. Matters of taste are also involved in the manner of marching, the tempo and style of playing, and all other details of performance.

ENTRANCE

The entrance of the band on the playing field is the "curtain raiser" to the half-time show. Often it is accompanied by a brass fan-

fare which can be used for all performances, thereby giving the band a theme song. If an original fanfare is written there will be no duplication by other bands. This fanfare might be based upon the melody of a school song, increasing the identification still further. Published material is available for fanfares in the event that an original one does not exist. Fanfares which are too difficult should be avoided.

The introductions to some marches are written as fanfares. For example, using the familiar march "Our Director," the trumpets and cornets can announce the entrance of the band by playing the introduction as written, standing a rank in front of the band. Then, on the first note of the first strain, other ranks can forward march as the trumpet rank marks time until it can enter its regular position by flanking movement. Explore the possibility of combining drums with trumpets for fanfares. Sousa's "Semper Fidelis" is but one example of several fine marches suitable for the purpose.

Important as it is to present a good opening to a show, the director should not spend undue amounts of time preparing this one-minute portion. The important thing is to announce the show and get on with it.

Reversed Formation

If the band formation has trumpets and cornets in the rear (players 71-86, Figure 39), reversing the order of the ranks for the half-time line-up brings trumpets and cornets to the fore, ideally located to play a fanfare. At the conclusion of the fanfare and on the first beat of the first strain all bandsmen mark time as the members of the regular front rank (players 11-16, Figure 39), who have been stationed temporarily at the rear, march forward, in the direction indicated in the illustration—players to the right of center marching outward to the right far enough to clear the file ahead, and players to the left of center going outward to the left. (If there are an uneven number of files in the band, players in the center file go far enough to the right to avoid the file ahead.) As the first rank moves ahead, the members of the displaced second rank (players 21-26) follow behind at the proper interval. The members of the third rank

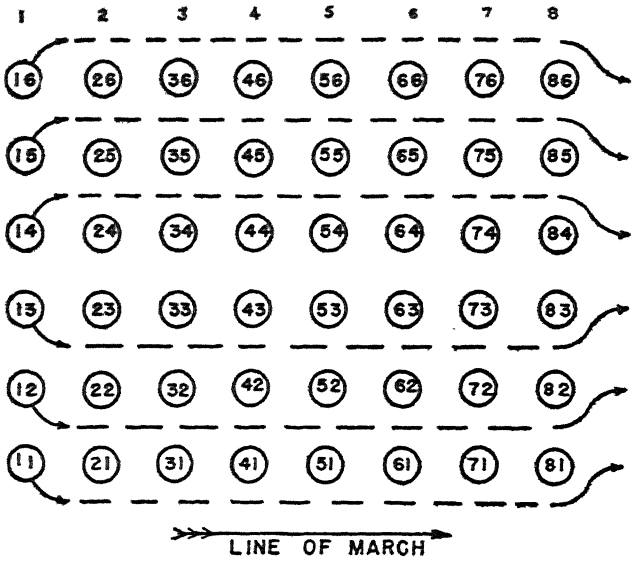


Figure 39. Reversed formation entrance

(31-36) move into place when the second rank is the proper distance ahead, and so on, until all ranks are marching in their original positions. For variety, have all ranks at attention as the "displaced" first rank starts its forward march and have them step off from attention as preceding ranks clear them by the proper interval. For this entrance formation all ranks should stand far enough back in the end zone, if space permits, so that the trumpet rank does not extend out onto the field.

The weaving entrance (Figure 40) is a variation on the reversed formation. In this maneuver the band lines up with ranks reversed and forward marches in the same manner as previously described, with the displaced first rank leading and the others falling in behind at the proper interval. The difference lies in the path followed by each player. Instead of marching straight ahead, all players, as their ranks move off, march first to the right of the player in the same file in the rank ahead, then to the left, and so on, until all ranks ahead have been passed, at which point regular marching formation is resumed.

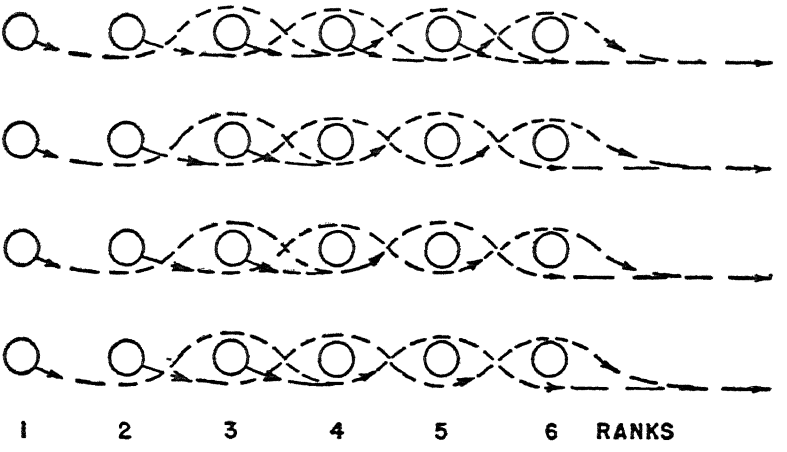


Figure 40. Weaving entrance

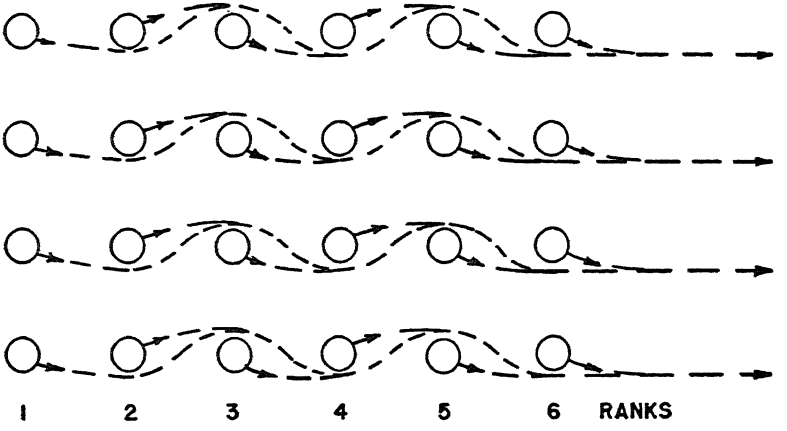


Figure 41. Variation, weaving entrance

Another weaving path is illustrated in Figure 41. In this movement members of adjacent ranks alternate in the direction of passing the next player in line instead of all moving off to the right as in the entrance illustrated in Figure 40.

Doubled Ranks

Doubled ranks solve the problem of entrances restricted by a limited end-zone space. For symmetry, this type of entrance is most adaptable to bands marching with an even number of ranks. As the players line up in the end zone, have the ranks in the last half of the band stand abreast and to the left of the forward ranks as shown in Figure 42. Further compression of space can be obtained by decreas-

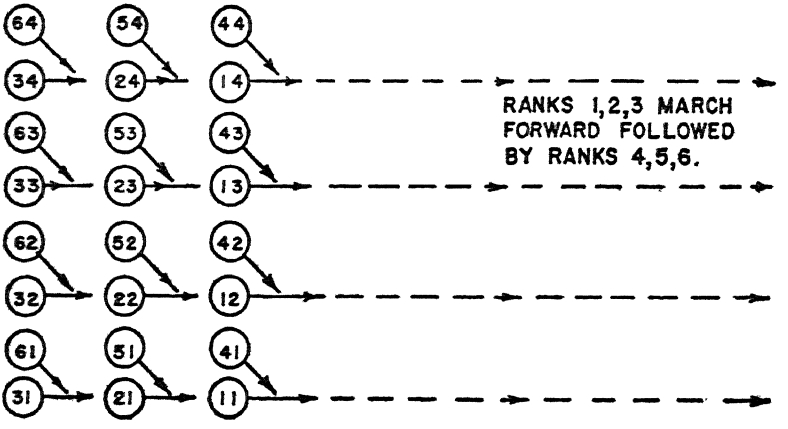


Figure 42. Double ranks entrance

ing the interval between the double ranks. As the band is directed to move down the field, to resume formation, ranks 1, 2, and 3 march forward as ranks 4, 5, and 6 mark time or stand at attention. When the members of rank 3 pass those in rank 4, ranks 4, 5, and 6 execute a right oblique and forward march into regular formation (see Figure 42).

Sideline—Single File

Sideline entrances are effective when off-field space is restricted. For one type of entrance, bandsmen line up shoulder to shoulder with their backs to the sideline, as illustrated in Figure 43. All ranks

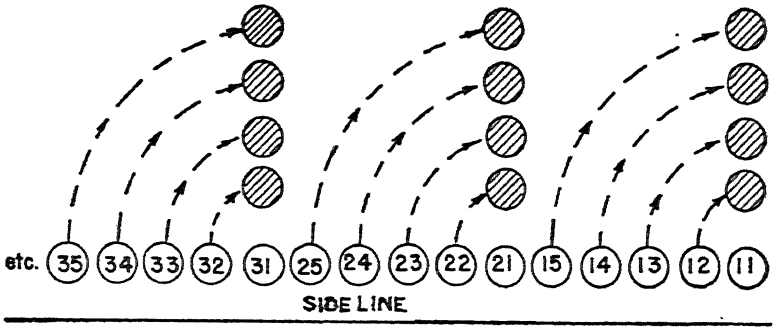


Figure 43. Entrance from sideline

execute a wheel turn column right simultaneously to put the band quickly in regular formation. However, because the interval between ranks at the completion of the wheel turn is too wide for regular formation, as the forward march begins, the first ranks of the band must be held at half-pace until proper intervals are achieved. The wheel turn column right movement from the sideline takes the band along the edge of the field. Additional column or flanking movements are required, therefore, to get the band out into center field.

The fanfare played in the long line formation may be directed toward the opposite side of the field or toward both stands. In this latter instance, half of the trumpet and cornet section or every other trumpet and cornet player faces one stand and the other half faces the other stand. All players fall in in single-file formation at attention facing the center of the field. Then, on a signal from the drum major, the trumpet and cornet players who have been instructed to face in the opposite direction execute an about face. All trumpeters raise their instruments simultaneously on command for the fanfare and bring them down together precisely at the finish of the fanfare. Those players facing in the opposite direction execute another about face on command. Then all ranks proceed with the wheel turn.

For another type of sideline entrance, players forward march in the direction of the opposite sideline before executing the

wheel turn, simultaneously or rank by rank (see Figure 44). The distance should be short if ranks move simultaneously, since it is extremely difficult to keep such a long line straight. This variation is more interesting if performed on music cues, omitting all whistle and baton commands. In this method, the trumpet and cornet players play the fanfare with all bandsmen in the line facing the opposite sideline. The first rank forward marches on the first beat of the first strain while all other ranks mark time. Then each succeeding rank

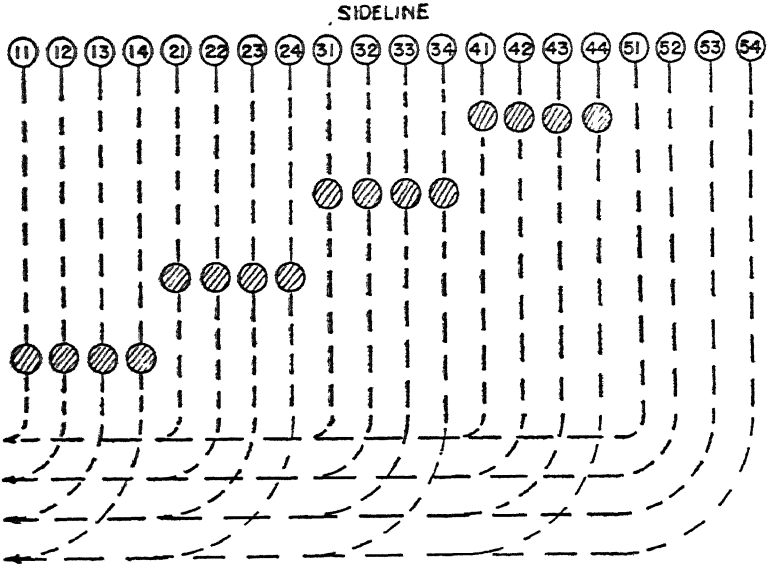


Figure 44. Variation, sideline entrance

forward marches at a four-measure interval. Thus, the second rank steps off on the first beat of the fifth measure, the third rank on the first beat of the ninth measure, and so on. This gives a staggered effect as the band moves toward the center of the field from the sidelines. Upon reaching the center of the field the first rank executes a column right, and each succeeding rank turns at the same distance from the sideline so that the files will be well aligned when regular formation is attained. The forward ranks must be held at half-pace

until the proper interval between ranks is achieved. The music selected must continue long enough for the execution of the entire maneuver.

End Zone—Single File

One single-file entrance from the end zone is illustrated in Figure 45. Even-numbered ranks approach from the right, with the right guide of each rank leading, and odd-numbered ranks approach

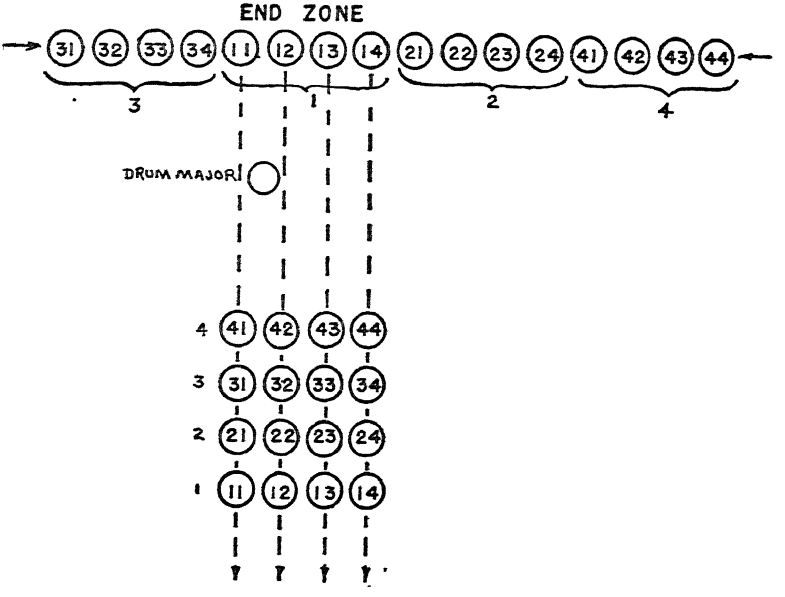


Figure 45. End-zone entrance

from the left, with the left guide leading. As the members of rank 1 reach the center of the field, they execute a right flank and march down the field. Members of rank 2 move into the center spot, execute a left flank and follow rank 1. Odd- and even-numbered ranks alternate in coming to the center to flank into position. Each rank marks time as it awaits its turn to flank.

Another single-file entrance is illustrated in Figure 46. Half the files of the band are on one side of the end zone; the remaining files are on the opposite side. The files march toward each other. As files 1, 2, and 3 near the sideline, they execute a right oblique and

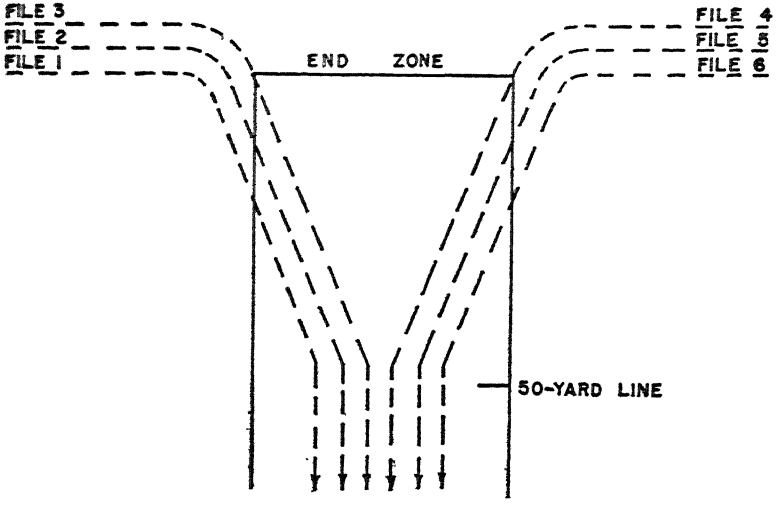


Figure 46. Entrance with band divided

march toward the fifty-yard line. Files 4, 5, and 6 execute a left oblique. All files meet at midfield where they perform another oblique to resume regular formation.

EXIT

At the end of football half-time performances, the band may make its return to the stands either in regular formation or in single file. If the latter is used, the procedure described on pages 98f. should be followed.

LETTER FORMATIONS

Letter formations are among the most popular football half-time maneuvers, and there are many ways of executing them effectively.

In plotting the movement of individual players from regular band formation to letter formation, some directors use graph paper; others use magnetized figures on a board; others plot block letters on a rough sketch of the band and indicate the necessary movement by arrows.

Letters with Stationary Players

The simplest letter formations are those built around stationary players. The fewer players that need to move from regular band formation, the easier it is to form well-shaped, straight-lined letters. The less movement, and the shorter the moves by those required to change position, the greater the ease of the maneuver. From the beginning, all plotting of letters and formation, should aim at the execution of well-formed letters and ease of maneuverability.

For a forty-eight piece band forming the letter H, the director's sketch might appear as illustrated in Figure 47. Note that the desired result is achieved with an absolute minimum of movement; only sixteen bandsmen (those in the two center files) alter their regular positions.

As the reader looks at the sketch, the letter probably appears too high and narrow. From the stands, however, the letter will appear quite differently; the lower the stands, the shorter and wider the letter will seem. The director must always take the height of the stands into consideration when he plots letter formations. He must also remember that the perspective view from the stands makes it necessary that ranks be filled in more closely than files; the height of each player partially fills in the lines of letters from top to bottom, whereas the perspective adds little to the width of each player.

To practice making the letter H, the band assumes regular formation. Giving the command "at EASE," the director should walk through the ranks, moving each player where necessary as shown in the sketch. When all players requiring moves are in their new positions, they should observe the players next to them, both ahead and to the side. Players then resume their normal places in

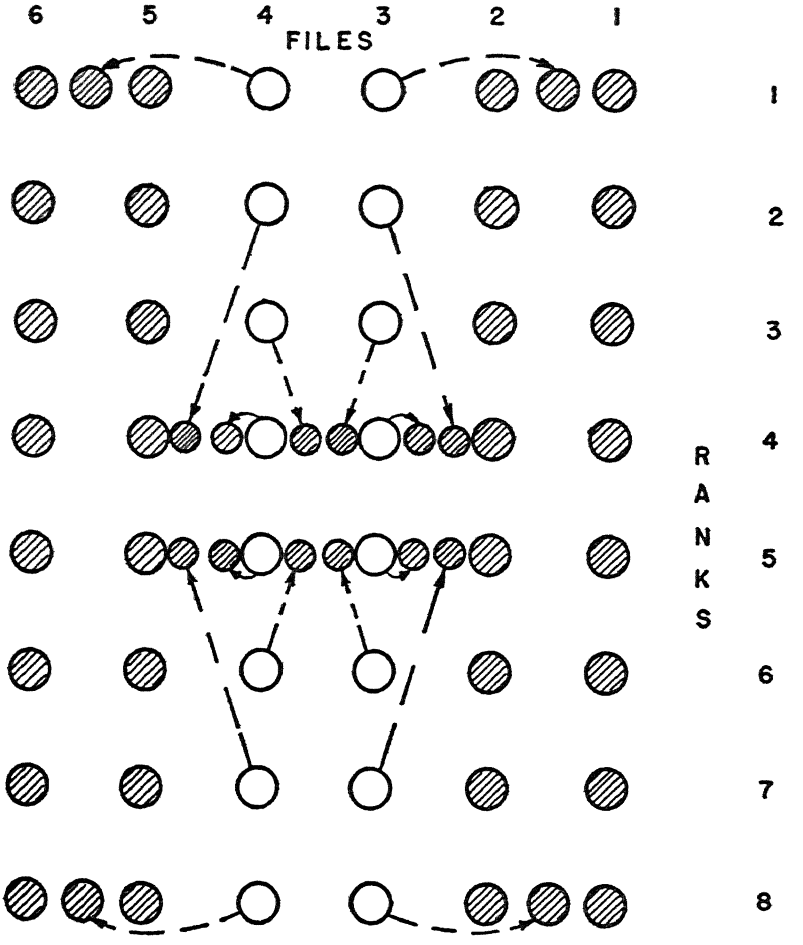


Figure 47. Letter formation—H

regular band formation. Using the baton signal described for forward march—two preparatory beats on counts "one, two, STEP" (see pp. 76-80)—the director now asks each player to move to the letter formation quickly by turning in the direction of the new position, moving at regular pace, facing directly forward, with instrument in proper carrying position. Those not required to move hold a position of attention.

The director should check the alignment of the letter, going through the ranks to move players who distort the appearance. Then, again using the baton signal for forward march, he commands the return to regular band formation. The movement should be repeated until players have attained precision in both maneuvering and forming the letter. Players who have any distance to travel take full steps. Players moving to the side, on the oblique, or to the rear use pivot steps to start their movement and then come to attention facing forward.

Now music should be added to the routine. Starting at regular band formation, players move to the letter as previously described and begin the school song on the downbeat of the drum major's baton, using the signal for begin playing while standing (see page 130). At the conclusion of the song, members of the band bring their instruments back to carry position in precise unison, move back to regular formation on the baton signal, forward march, and assume the position of attention. If the attack on the introduction of the school song is indecisive, if the tempo is incorrect, if the musical performance is unsatisfactory in any other way, additional time should be spent on this important feature.

Watch the band members while they are playing in letter formation to see that their instruments are pointed directly forward. Students in this formation sometimes tend to direct their instruments to one side, particularly if they are standing on the curved portion of a letter where it is difficult to judge the forward position. Also, make certain that instruments are held at the proper playing level.

Single-file Letters

A simple and effective technique for forming letters consists of having the band flank into single file and follow the drum major as he outlines the letter. When he sees that the letter is completely filled out, he calls a halt and signals the bandsmen to face the stand being saluted. The skill of the drum major determines to a large degree the

accurate proportioning of the letter. Figure 48 illustrates the manner of executing the letter B, starting from the top of the letter. Each rank flanks right at point *A* to follow the drum major as he outlines the letter. When the letter has been outlined completely, members of each rank, still in single file, make a ninety-degree turn to the right at point *B*, then a left flank by ranks at point *C* to resume regular marching formation.

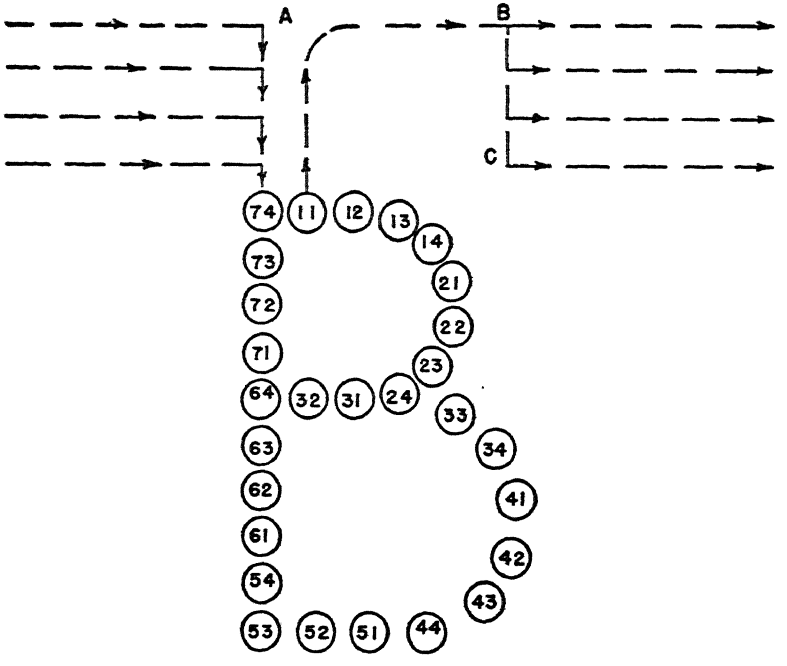


Figure 48. Making letter B

Actually, the letter B can be started at either the top or the bottom, unlike the letter P, which must be started at the bottom only, as shown in Figure 49. Note, in Figure 49, that only two flanking movements are required: a left flank at point *A*, to form a single file, and another left flank at point *B*, by ranks, to resume regular formation.

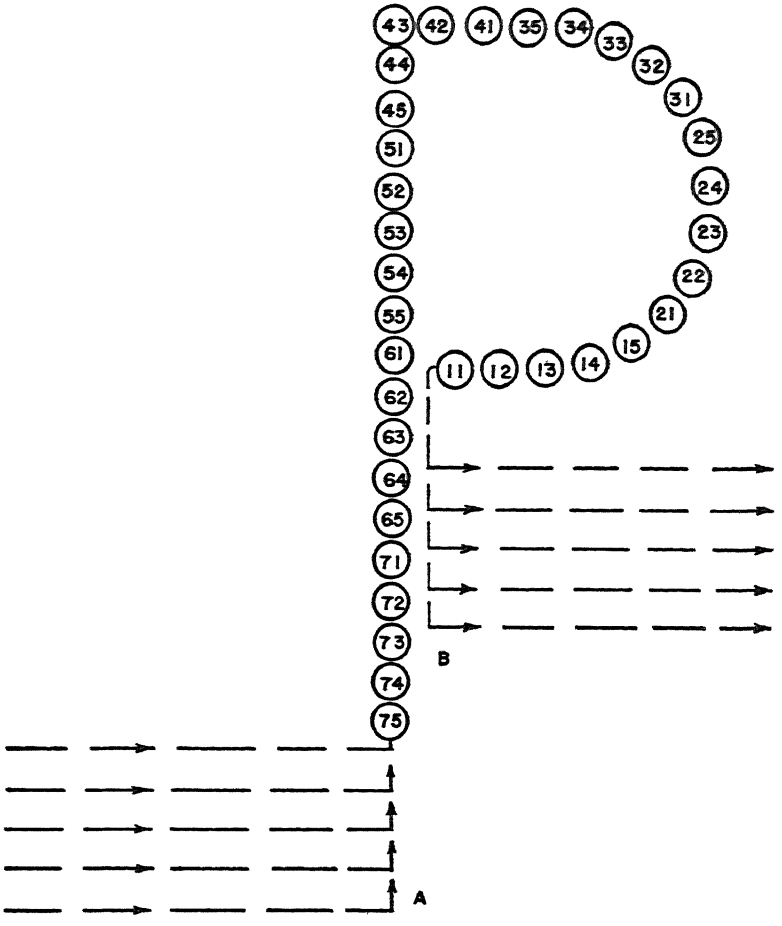


Figure 49. Making letter P

Broken Single-file Letters

In forming letters using the broken single-file method, individual players have more responsibility than the drum major. This performance is more effective than the single-file method; players move into place more quickly and with a greater element of surprise for the spectators. In order to compare the broken single-file with

the single-file method, the letter B is used again (see Figure 50).

Three single files, rather than one, form the letter: the first group (ranks 1 and 2) makes the long, straight line; the second (ranks 3, 4, and 5), the bottom arc of the letter; and the third group (ranks 6 and 7), the top arc.

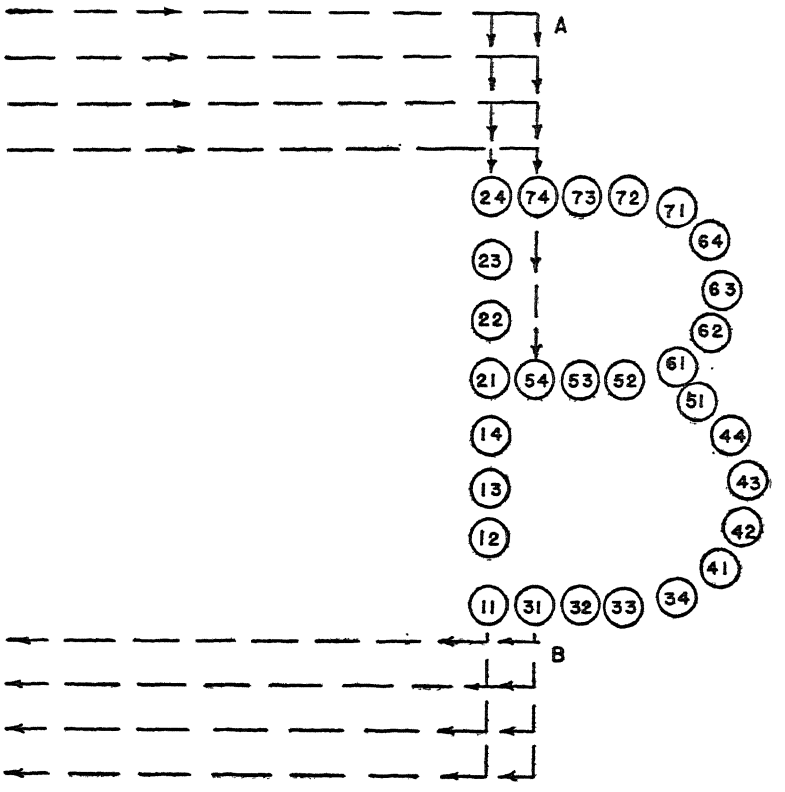


Figure 50. Making letters, broken single file

In forming the letter, members of rank 1 execute a flanking movement to the right in the direction and at the point indicated by arrows directed toward bandsman 24. Upon reaching the same point, rank 2 executes a similar flanking movement. Members of both ranks halt at the positions indicated in the Figure. Rank 3 marches to the point indicated by the arrows directed toward bandsman 74,

executes a flanking movement as indicated. Upon reaching the point where bandsman 54 will halt later, the leader of rank 3, bandsman 31, followed by the members of the rank, executes a flanking movement to the left, then marches around the bottom arc of the letter, each bandsman halting in the position indicated. Ranks 4 and 5 follow the same instructions, each bandsman halting at the proper point indicated in the Figure. Ranks 6 and 7, upon reaching the point indicated by the arrows directed toward band member 74, execute a flanking movement to the right. When bandsman 61 reaches the point indicated by player 74, he executes a flanking movement to the left and follows the outline of the top arc of the letter. The remaining members of ranks 6 and 7 follow the leader, each halting at the point indicated in the Figure.

To regroup in regular formation, bandsman 11, followed by the remaining members of the first rank, marches to the point indicated by the lowest left arrow in the Figure and there executes a right flank movement. Bandsman 12 executes a flanking movement as indicated by the arrow immediately above, player 13 on the third arrow, and player 14 on the top arrow. The second rank follows the first and utilizes the same method.

Ranks 3, 4, and 5 follow bandsman 31. He executes a flanking movement to the right at the point indicated by the right bottom arrow of the Figure. Player 32 turns on the point indicated by the arrow immediately above, player 33 on the third arrow, and player 34 on the top arrow. Upon reaching point *B*, ranks 4 and 5 follow the same procedure. When player 54 has reached the point indicated by player 51, members of ranks 6 and 7 simply follow him in single file, executing the flanking movement to the right at point *B* in the manner previously described for rank 3.

Note that complete ranks are kept intact throughout the broken single-file letter maneuver; this emphasizes the need for detailed plotting beforehand. The single-file letters which are led by the drum major, on the other hand, can be worked out by experiment on the field without loss of time.

Word Formations

Smaller bands spell out words by forming one letter at a time. In plotting the sequence of movements for each individual, the director should try to confine each move to a short distance, leaving as many players as possible stationary during the move. Letters should be changed as rapidly as possible, each being held only long enough for the audience to understand it. Music may be used, with specific measure cues for changing letter formations.

For bands of sufficient size, spelling words, letter by letter, by using flashlights in a darkened stadium is spectacular. Enough players are needed in the formation so that no movement is necessary. Players flash their lights according to directions on mimeographed instruction sheets. Each player is expected to memorize carefully the sequence of his flashes.

Spelling a word letter by letter is difficult and takes much practice. Home and visiting bands, when small, can be combined at halftime for the purpose of spelling out complete words. The home and visiting directors should confer to plot the exact location of each player and plan at least one joint rehearsal before performing in public. Mimeographed sheets prepared for distribution to bandsmen should indicate positions in relation to yard-lines.

Confetti deposited on the ground by players as they stand in letter or word formations leaves an impression of the formation after the band moves away from the location. However, confetti is not appreciated by the groundkeeper of the stadium!

Animated letter formations in which players rotate about the outline are sometimes used by bands which are large enough to march in double instead of single lines. Marching in letter formation is effective. In this procedure, the letter is kept intact as it is moved from one location to another—for example, in moving across the field—so that persons on both sides of the stadium can see the letter. The letter H is easy to move across-field since it does not need alteration; neither do letters I, O, S, X, and Z. Certain other letters require little change as they are moved so as to be seen from the opposite side of

the field. M and N retain the two outer parallel lines, moving only the inner section—and this on a long, middle pivot which is fast and easily controlled. For T, only the cross-bar needs moving, and that by a straight forward march. To change directions of U, move players in the arc quickly into an extension of the uprights, simultaneously moving the same number of players at the other end (the former top of the letter) into an arc to form the bottom of the letter. V can be made quickly from an A shown in the opposite direction by moving players forming the cross-bar of the A to extend the top of the V. A, in turn, could be formed from a V in the opposite direction by moving a sufficient number of players from the two tops of the V to form the cross-bar of the A. W can be formed without alteration from a parallel outer line M, but it would be more accurate if the outer lines were moved outward at the top of the letter.

Words also may be formed in script writing rather than in block letters. In this case, players must be numerous and placed really close together to make the word easily readable.

FOLLOW-THE-LEADER FORMATIONS

Many effective formations which do not involve the spelling out of words or the creation of letters may be executed by band members merely following the drum major's lead.

Spiral

The spiral is a simple, single-file, follow-the-leader movement that is easy to execute yet appears complex in performance. The approach to the spiral, as illustrated in Figure 51, is the same movement as in exit-by-single-file (see pages 98f.). Each rank pivots ninety degrees to the right as it reaches the point at which the first rank pivoted (*A* in the diagram). All players step off into single file on the right foot. As in leaving the field by single file, all players check the interval between themselves and the player ahead to keep spacing even.

The drum major leads the band in a wide arc. The larger the band, the larger the arc should be to allow sufficient room for wide

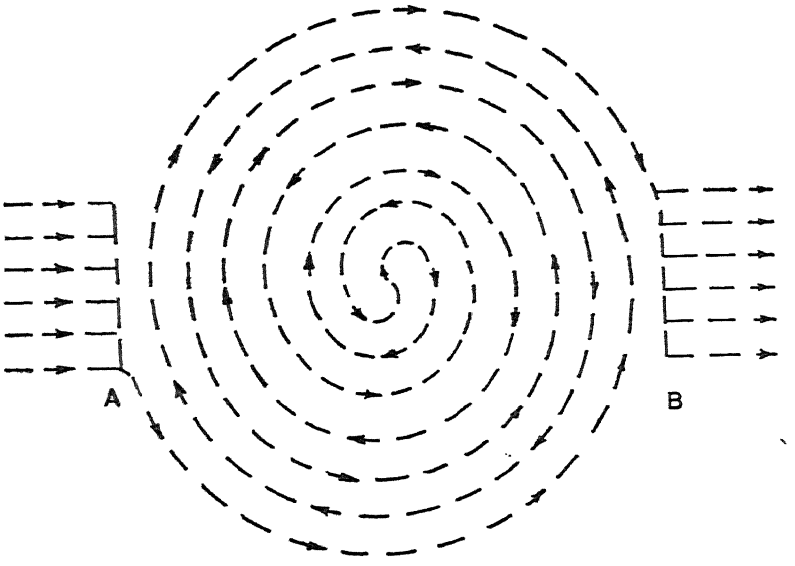


Figure 51. Spiral

corridors. As shown in Figure 51, the corridors formed between the convolutions of the spiral, as the drum major leads the band toward the center of the circle, should be wide enough to provide ample room for players as they reverse direction and march toward the exterior of the circle. In reversing their direction at the center of the spiral, players turn in a very small arc to the right, taking short steps until they face in the opposite direction, when they resume full pace. If the circle formed is either too small or too large for the size of the band this quickly becomes obvious to the drum major and players.

The drum major must face the band to judge precisely where ranks are to execute a left pivot. He gives the command so that the band resumes its march down the field well centered between the sidelines. All ranks execute the left pivot on the same spot (*B*, in the diagram), as the right foot strikes the ground, by turning to the left on the balls of both feet and stepping off with the left foot. As the ranks return into regular formation, the drum major holds back the forward movement sufficiently to keep intervals constant during the pivot movements of the rear ranks.

When the director first teaches the spiral he should act in the capacity of drum major. He should signal the band with the baton, using the motions described in exit-by-single-file (pp. 98f.), then lead the single file through the movements of the spiral. He then checks spacings, size and symmetry. Once the proper size of the outer circle is determined, little additional drill is needed.

Figure Eight

Like the spiral the figure eight is a single-file maneuver based on the exit-by-single-file movement. The command and execution of the pivot to the right is the same as that described in the spiral.

When the first, or right, half of the lower circle has been formed, the drum major leads the band to the right, to form the top and smaller circle of the figure eight, then back to the spot (*A*, in Figure 52) where contact is made with the lower loop of the figure eight, to

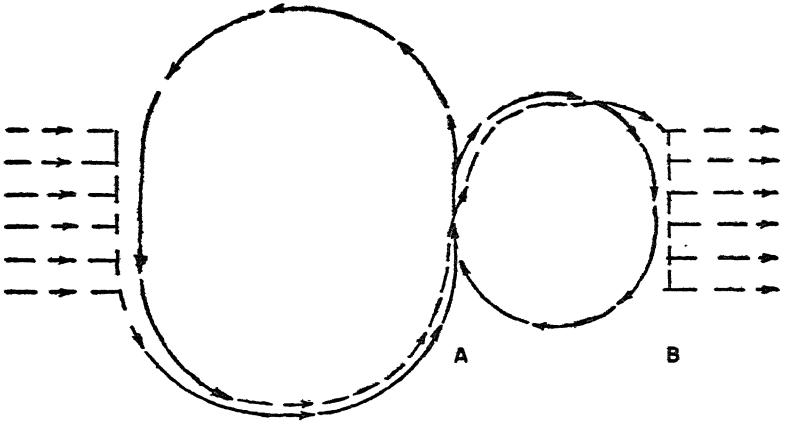


Figure 52. Figure eight

complete the lower circle. Players then retrace the outline of the remainder of the lower circle (as indicated by broken lines in figure 52), cross over into the upper circle again, and thence are led out (at point *B*) to pivot back into regular formation. The band may describe the figure eight as many times as desired before resuming for-

mation. Another variation is the moving figure eight which is executed as follows: when the complete figure eight is outlined, all players simultaneously march forward, with each player maintaining his position in the figure. Players from each line alternate at the cross-over, which should be exactly on the fifty-yard line.

The best size for the figure can be determined during rehearsal and depends, of course, on the size of the band. The figure should be kept small enough so that it is possible to describe the complete figure eight. If the figure is too large for the number of players employed, the complete revolving figure will never be achieved.

Teach the figure eight following a procedure similar to that described for teaching the spiral. Demonstrate the cross-over with players from two lines alternating in crossing a given point, before the figure eight is rehearsed for the first time. As in learning the spiral, once the correct size for the figure is achieved, little further drill should be necessary. Practice the figure while playing on the march. Time the music to fit the number of revolutions used. Start the music immediately after the single-file march begins, and end it before the ranks are re-formed.

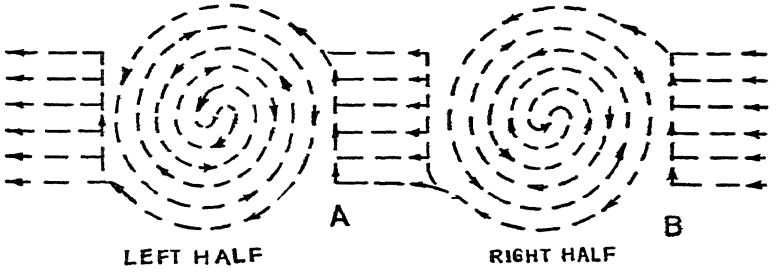


Figure 53. Twin spirals

Twin Spirals

The twin spirals, illustrated in Figure 53, require that the band be divided into two more or less equal units, by ranks. If an uneven number of ranks is used in the marching formation, the odd rank should be added to the forward unit.

The forward unit pivots to the right to form a single file at the point at which the first rank pivots (point *A*), and the rear unit pivots at the point where its lead rank pivots (point *B*). If there are eight ranks, the fifth rank becomes the lead rank of the rear unit; the right guide of the fifth rank leads the unit through the single file maneuver as the drum major leads the forward unit.

On the drum major's command of execution for this movement, members of the forward unit continue to march forward at full pace while the rear unit begins to mark time until the proper interval is achieved between the two groups. Then, on the signal for exit by single file, the right guide leading the forward unit pivots with his rank, as do the right guide and players in the first rank of the rear unit. Succeeding ranks in each of the two units move forward to the point at which their lead ranks pivoted, then pivot to the right to execute the two spirals.

In teaching this formation, both spirals must be of the same size, or nearly so. Enough space must be provided between the forward and rear units to avoid collision when the two spirals are being circumscribed. When the units reassemble in regular formation after the spirals have been completed, the drum major should hold the front unit at half-step or less to allow the rear unit to come up and realign quickly. When all ranks are at the proper interval, full pace should be commanded.

Moving Figure Eights

The moving figure eights formation is an elaboration of the figure eight previously described. Again, it is a single-file movement, this time executed on specific yard-lines. Three of these figures should be the maximum used. The first figure eight disappears as the second is formed, the second while the third figure eight is formed. On the signal of the drum major for exit-by-single-file, the first rank pivots ninety degrees to the right on the thirty-yard line to follow the drum major by single file in the figuration illustrated in Figure 54. (Solid lines indicate the path of bandsmen before the cross-over, dashed

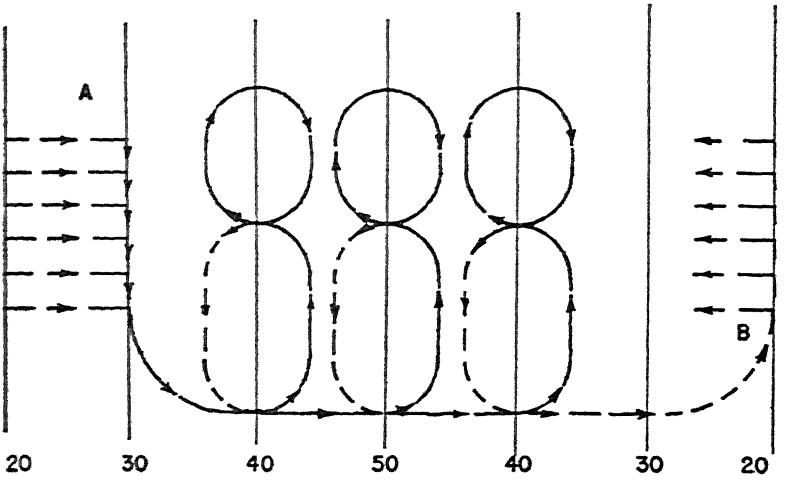


Figure 54. Moving figure eights

lines their path after it.) Each succeeding rank turns on the same pivot (point *A*) to follow in single file.

Note in Figure 54 that at the finish of the figure, as the band resumes regular formation by pivoting to the left ninety degrees, rank by rank (point *B*), the band now steps off in a reversed direction—the maneuver having the effect of a non-reversible countermarch. The band actually could move off in any direction by having the drum major lead the single file into proper position. The reversed direction is selected here for the interesting effect produced, and because the band is thus most quickly re-formed upon completion of the maneuver.

Four-Leaf Clover

The four-leaf-clover maneuver is much like the spiral and figure-eight movements. One rank at a time executes a right flank into single file on the baton signal for exit-by-single-file, each rank on the same location (Point *A*). Band members in single file follow the drum major as he outlines the figure. The band is re-formed, as with all other single-file maneuvers, by flanking into position at the con-

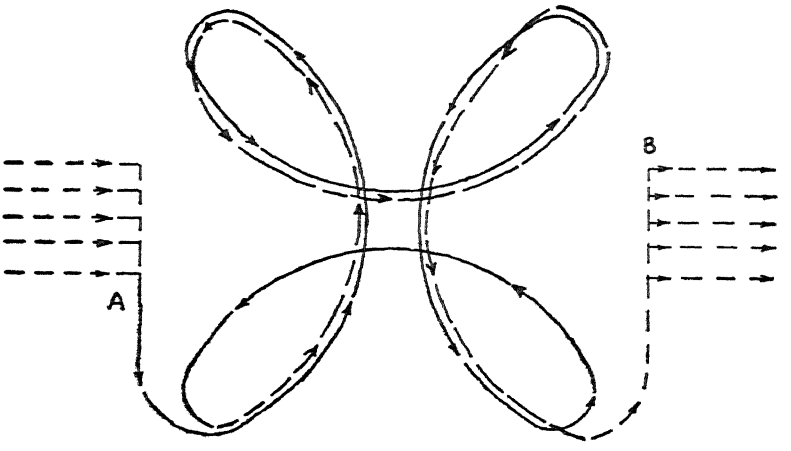


Figure 55. Four-leaf clover

clusion of the figuration as illustrated in Figure 55. The pivot point is *B*. Dashed lines indicate the retracing of their path by bandsmen which is necessary to allow them to exit from the figure. If players have not learned to alternate at the cross-over, this technique needs to be practiced; otherwise the formation relies upon the follow-the-leader technique.

Fountain

The fountain illustrated in Figure 56, is another follow-the-leader movement that is easy to execute. On the command of execution the

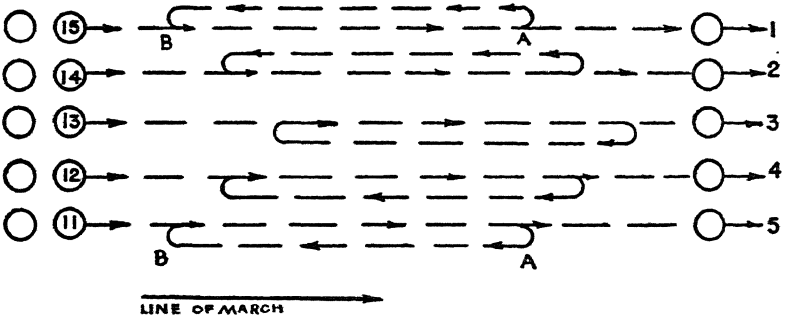


Figure 56. Fountain

outside file leaders execute a tight, 180-degree arc, (point *A*) the left guide turns left, the right guide turns right, proceeding toward the rear of the band, followed by the other members of the file. The file leaders adjacent to the outside files take two paces after the command of execution, then duplicate the movements previously described for the right and left guides. Two paces later the center-file leader turns to the rear. If an uneven number of files is used, the leader of the center file makes his turn to the right. All members simply follow their file leader, turning at the point where he marched to the rear. The entire band has now reversed its direction. When each file leader passes the last bandsman in his respective file, he again turns in a 180-degree arc in the same direction as before (point *B*). The maneuver ends when the file leader again is a member of the first rank of the band. The unit then moves into regular marching formation. Solid lines in Figure 56 indicate the original line of march.

Wheel Movements

Wheel movements are best performed by a band with an even number of ranks. Many variations are possible, although only two basic types are illustrated here.

A single wheel, performed by a twenty-four-piece band, has six spokes. Since alignment is the chief problem (opposite ranks must form one straight line), the figure is executed with the maximum precision in close formation. To execute the movement, the first rank does a wheel turn to the right, with the right guide as pivot. The turn is continued for a full revolution, or as many revolutions as desired, then the rank continues the line of march which was interrupted by the wheel maneuver. Succeeding ranks wheel turn as they reach the same point, then resume their original direction behind the first rank (Figure 57).

With a large band, the single wheel can be elaborated to include an outer rim by using the forward ranks to form the spokes and the rear ranks to form the rim (Figure 58). The first four or six ranks,

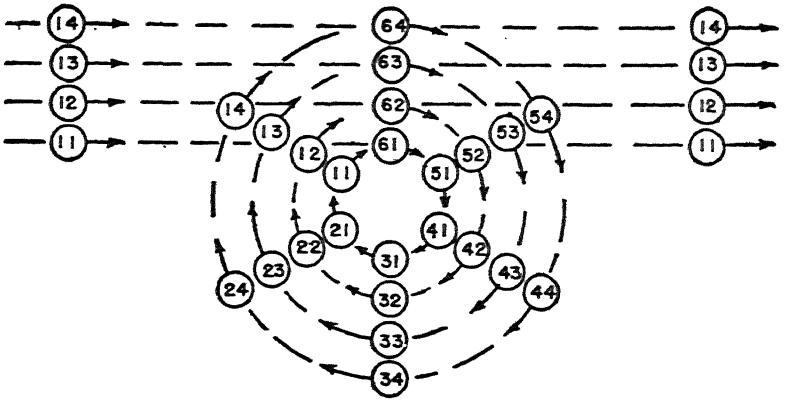


Figure 57. Wheel movement

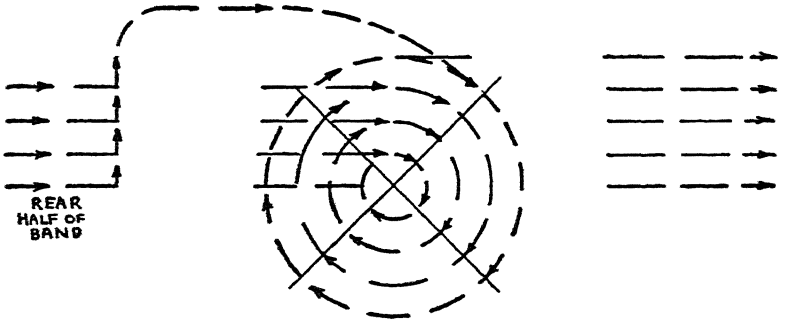


Figure 58. Wheel with rim

depending on the band's total size, form the spokes as in the previous movement. Then the rear ranks, one at a time, execute a left-flank movement to form a single file which is led around the edges of the spokes at the same rate of speed at which the wheel revolves so as to appear to be part of one large wheel. To resume regular forma-

tion, the ranks forming the spokes proceed as previously indicated, and the rear ranks, which have formed the rim, execute a flanking movement back into position.

For variation, the rim may revolve in the opposite direction to the spokes, counter-clockwise. This is accomplished by having the rear ranks execute a right flank instead of left flank when the single file is formed.

Drills Based on Fundamental Skills

By using flanking movements, varied countermarches, oblique movements, to the rear march, and other rudimentary maneuvers, many interesting half-time drills can be devised. This type of drill is often the specialty of the drum and bugle corps. It can be equally well executed by a band, however, with the advantage derived from the performance of stirring, fully harmonized music.

One use of the oblique movement is to disperse the band into equally divided units, each of which marches out to the sidelines, then executes another oblique to resume regular formation, thus forming a diamond-shaped pattern (Figure 59).

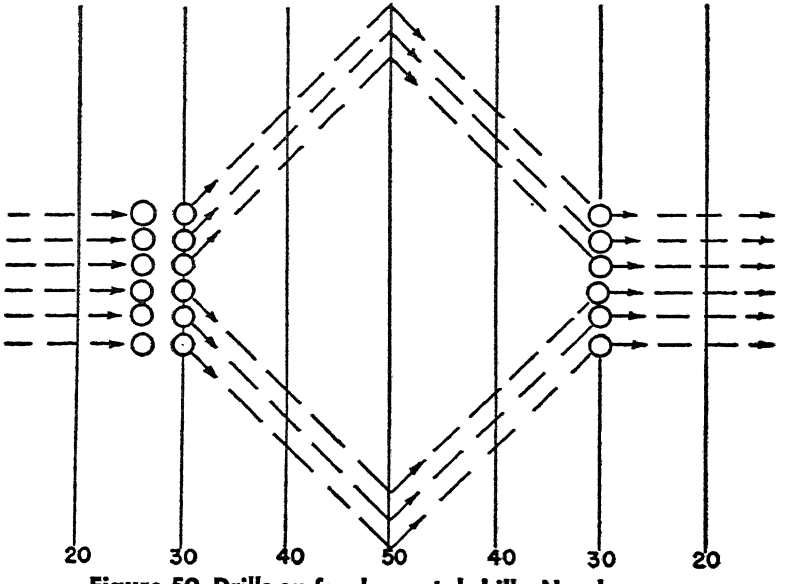


Figure 59. Drills on fundamental skills: Number one

The use of flanking movements, executed on cue by counting steps for each unit of the drill, is effective. In Figure 60, which illustrates the movement for only one rank, files 1, 2, and 3 right flank

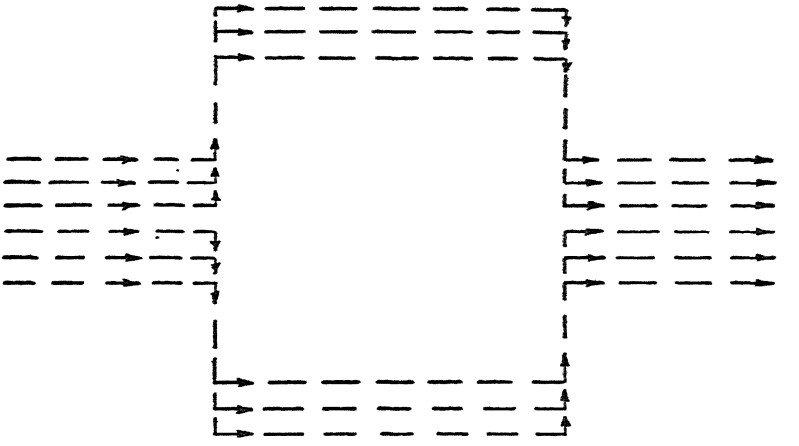


Figure 60. Drills on fundamental skills: Number two

4 steps, left flank 8 steps, left flank 4, and right flank to resume regular formation. Files 4, 5, and 6 execute the maneuver in the same way but in the opposite direction. All ranks can execute the maneuver simultaneously, or it may be performed rank by rank.

The band can be dispersed lengthwise, as illustrated in Figure 61,

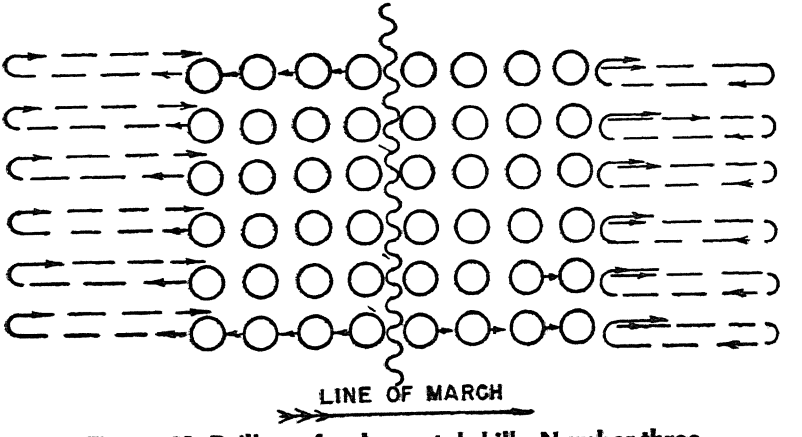


Figure 61. Drills on fundamental skills: Number three

by dividing the ranks at the middle. On the command of execution, the front half marches forward for ten paces while the rear half simultaneously executes a to the rear march, marching ten paces. Next, both units execute to the rear march and march ten paces; then the front half does to the rear march as the rear half paces its forward movement to resume the proper interval for regular formation.

By further subdivision of units—moving certain players, ranks, or files against contrary movements of others, or moving part of the band against straight forward movements of others, or criss-crossing sections—endless varieties of drills can be performed.

FORMATIONS WITH THEMES

To assist the band director, a number of published band pageants are obtainable. New material is published each year, so it is advisable for the director to have access to new publications. Many of these pageants include charts for formations, suggestions for procedures of the routine, ideas for the use of accessories, and music to accompany the various formations to be executed. A substantial number of these publications are suitable only for bands of sixty or more players, but they can be used by smaller bands if these are augmented with girls' drill teams, drum majorettes, or other auxiliary groups.

Until the director is experienced, it might be wise to use some of these published pageants. However, a director with creative talents will not be satisfied to rely solely on such material. In working out his own shows he has an additional advantage in being able to personalize his performances and fit them to situations of local interest. Wherever possible, the bandsmen should be brought in for consultation; students often have clever, original ideas which deserve consideration.

Formations should be plotted in the same manner as letters (pages 150-159). The total routine should be designed to move smoothly and quickly from formation to formation, with appropriate music to link the various units together. Care should be taken to provide scripts for the public address system announcer, if there is one. For-

mations are, after all, symbolic rather than precise pictures, and even when suitable musical themes are used, the announcer can do much to highlight and bridge the performance.

Some band directors utilize costumes and properties in developing figures with themes. For example, if the show is based on a rural theme, extras are brought in dressed as farmers with pitchforks and other symbolic accessories. Dry ice can be used to produce the illusion of steam or smoke issuing from the smokestack of a locomotive, house or ship. Aerial bombs or other fireworks (provided they are managed by experts who can handle them with complete safety) can be used for cannon formations. Streamers used for spokes add realism to wheel movements; attached to poles, they can be used in ship formations.

Figure 62 shows various outlines which can be formed by the band for special celebrations. Appropriate music is also suggested below. Note that the outlines do no more than suggest the figure to be formed.

To determine the size and shape of each outline, the director may use the system of plotting each figure as described under letter H, pages 151-153. Have as many bandsmen as possible remain stationary. Keep in mind the perspective from which the audience views the band from the stands and distort the plotting of each figure accordingly.

HALLOWEEN

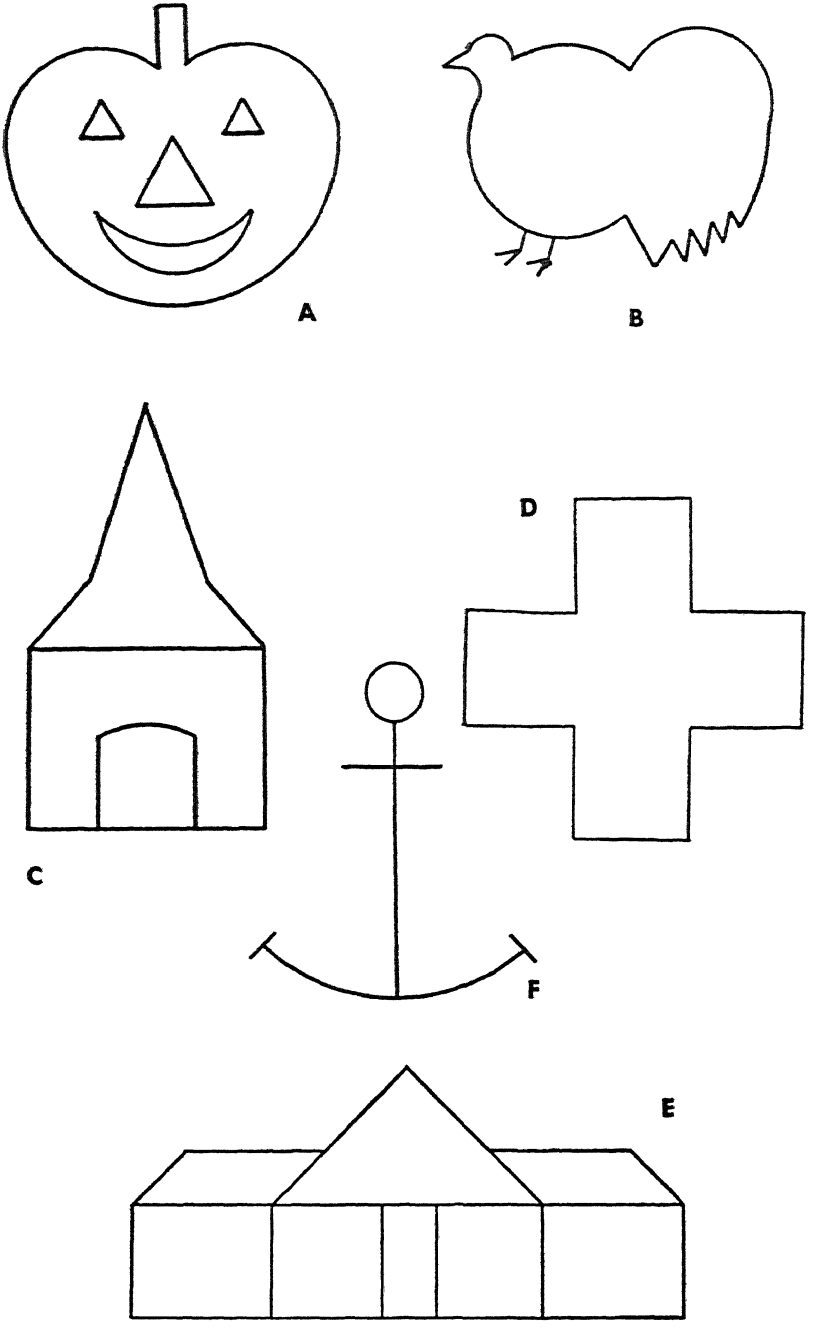
(A) Jack-o'-lantern

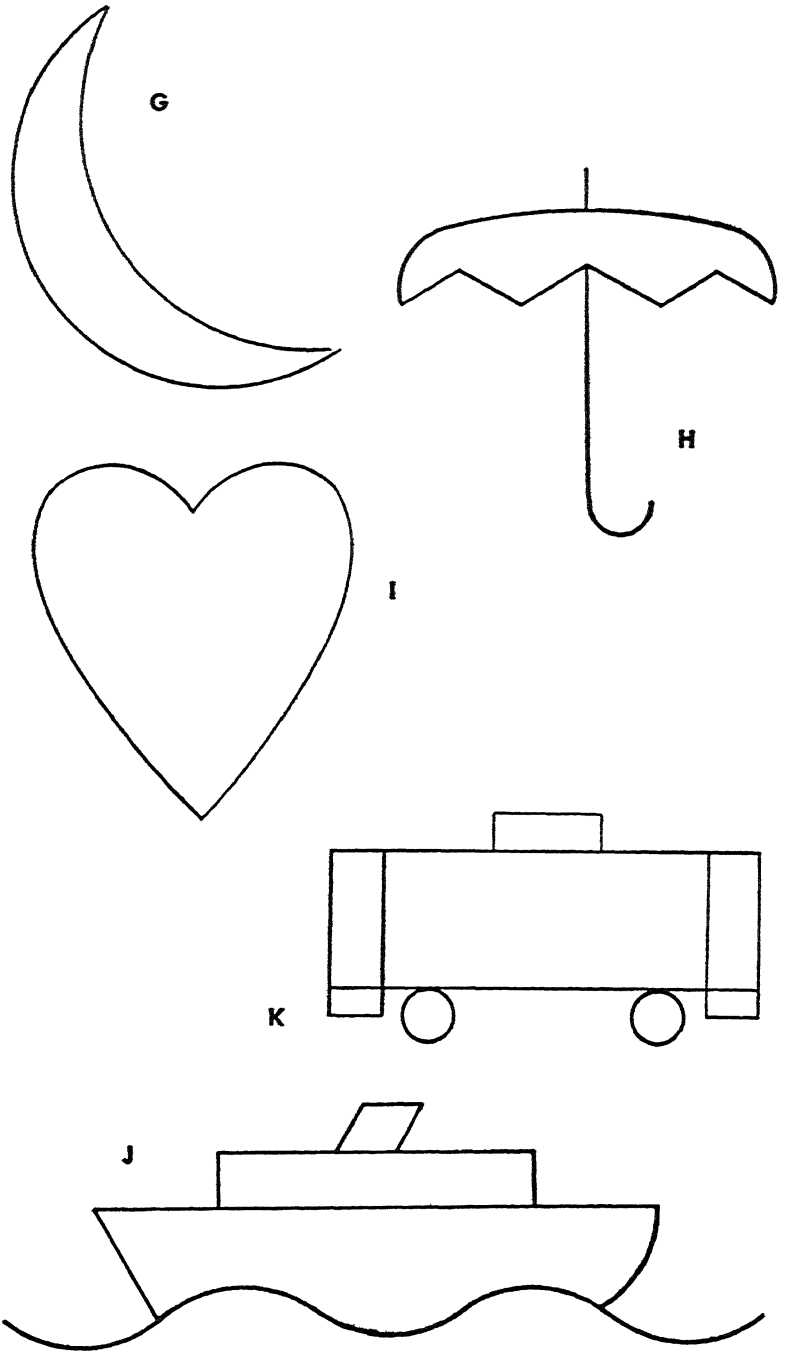
Size of lantern depends upon the number of band members. The height of the pumpkin could be approximately the length of the files.

Music

Peter, Peter, Pumpkin Eater
The House Is Haunted

Figure 62. Formations for Celebrations




G
H
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THANKSGIVING

(B) Turkey — *Turkey in the Straw*

(C) Church — *Prayer of Thanksgiving*
Now Thank We All Our God
Come Ye Thankful People Come

ARMISTICE DAY OR RED CROSS CELEBRATION

(D) Cross — *America, the Beautiful*
Onward Christian Soldiers

AMERICAN EDUCATION WEEK

(E) School building

Since this figure is broader than it is high, have the ranks face the end zone rather than a sideline.

School Days

NAVY DAY

(F) Anchor — *Anchors Aweigh*

FEATURE FORMATIONS

(G) Moon — *In the Evening by the Moonlight*
When the Moon Comes over the Mountain
Carolina Moon
Moonlight and Roses

(H) Umbrella — *Singing in the Rain*
The Umbrella Man
Just Let a Smile Be Your Umbrella
It Ain't Gonna Rain No More

(I) Heart — *Let Me Call You Sweetheart*
Sweetheart
Anniversary Waltz
I Love You Truly

(J) Ship	*Sailing, Sailing* *Harbor Lights* *Faraway Places*
(K) Caboose	*I've Been Working on the Railroad* *Little Red Caboose*

Cap lights or flares may be used to enhance half-time shows during night games. If more than five appearances are required during the first season, special lighting may be used to vary any one of the shows sufficiently to justify its repetition. Doing the spiral, for example, on a lighted field or in the daylight creates an entirely different effect than when field lights are turned out and only cap lights or flashlights are used.

Cap lights can be used effectively during the formation of letters saluting the visiting and home stands. However, if cap lights are used for letter formations, do not use them for the special maneuver. The surprise element of darkening the stadium as caps are lit is most effective; if it is prolonged beyond a letter formation or a special maneuver, the novelty dimishes. Therefore, use special lighting only for short-span contrast. The main feature of the performance should continue to be marching prowess, shown in the brilliance of field lights.

Cap lights can be purchased through local music dealers or music supply distributors.

REHEARSALS AND PERFORMANCE

The complexity of the half-time show determines the number of rehearsals necessary for its preparation. The number of appearances during half-time throughout the football season will determine the total amount of rehearsal time to be allocated.

Bands with little marching experience have much to gain by developing a basic pattern for all half-time shows to be presented during the first or even the second marching season. There are several reasons for this standardization. First, it allows drill periods to

be cut to a bare minimum. The football schedule often demands the appearance of a band at weekly intervals, leaving little time for the preparation of new shows. If new music is to be learned, rehearsal time must be allotted for it, thereby shortening the time available for drill on the field. If the weather is inclement, drills are further curtailed. It is wise, therefore, to plan for a margin of safety when making decisions regarding the half-time routine. Standardization permits the band to concentrate on learning special maneuvers and forming new letters for each visiting school.

Secondly, audiences enjoy a combination of the known and unknown. When the home rooting section becomes familiar with the basic pattern of the local band's half-time shows, it can share the pride of good execution in down-field marching and letter formations.

Thirdly, after several seasons of half-time performances, any director's ingenuity and energy become taxed. In the beginning, the novelty of the marching band holds an audience. This makes it possible to add to the intricacy of performances by degrees. If, on the other hand, elaborate performances are attempted too soon, a band either must go on to greater complexities or provide an anti-climax with resulting disappointment to spectators.

When the routine for a half-time show has been selected, the rehearsal time must be budgeted carefully. Start with the special maneuver to be learned, since it will take the greatest amount of time; proceed next to teaching new letter formations; and finally, add this new material to the complete routine. The more time spent on drilling the complete show, the smoother the final outcome will be. If the football field is close enough to permit rehearsals to be held there, schedule at least one complete run-through. The confidence of the bandsmen and the drum major is strengthened by thorough preparation which makes the continuity of the routine clear. Specific suggestions for the preparation of individual half-time shows are given on pages 179 to 187.

Although much attention is given to the preparation of the half-

time performance, there are occasions before, during, and after the football game where the band also makes its contribution.

Before- and After-game Activities

Prepare a list of the repertoire of school songs, marches, and any other musical selections mastered by the band and give each a number. Instruct band members of the order of musical compositions to be followed. This makes it unnecessary to shout verbal instructions to the members of the band during the course of the game. Play marches and school songs before the game. Make sure that the cheerleaders have ample opportunity to lead the yells that have been planned.

Sometimes school bands use pre-game time to salute the visiting school with a letter formation and the school song, using the half-time period for other activities such as figures with themes and prepared pageants. Other schools have established the tradition of playing "The Star Spangled Banner" before the game begins. When the band from the visiting school attends, a massed performance may be scheduled. Obviously only one conductor should be used and he must as a rule direct the performance without combined rehearsal. Both bands must know beforehand their respective locations, how to get on and off the field, and the tempo at which the selection is to be performed. Both bands must play arrangements written in the same key. (This caveat is neither facetious nor inappropriate; some bands play the national anthem in the key of B flat while others use an arrangement in A flat. Any band director discovering this elementary piece of information for the first time by hearing an agonizing rendition of both arrangements played simultaneously in public performance will realize the importance of this admonition.)

Some high school bands have adopted the college tradition of playing the "alma mater" after the game has ended. This is a colorful ending to the football game. If it is not convenient for the band to assemble and play on the field, it can perform in the stands. Another custom is to have the band play marches and school songs in the stands immediately after the end of the game.

Game Time

While the football game is in progress, there are opportunities for the bands to play school songs, marches and, in general, to aid in stirring up enthusiasm in the audience. The time-out period between quarters in both the first and second halves of the game generally lasts about one minute. (Practically, it is the length of time required by the officials of the game to move the ball to its proper location as the two teams exchange positions on the playing field.) Other time-out periods during the course of the game also stop play for one minute. It is useless to attempt at these intervals the performance of a march that requires two minutes and thirty seconds for its completion. One strain of a march without repetition or one chorus of a school song can be started, played through, and ended properly.

If the band from the visiting school is present and seated near the home band, the bands should alternate in performing music. If they are separated sufficiently so that their simultaneous playing will not result in distortion of the music, there need be no restrictions. Students, and even some adult spectators, sometimes mistakenly consider the band as a sort of weapon to be used to blast the enemy into a state of numbed submissiveness. When the band from the opposing school begins to play, these partisans would prefer their own band to counterattack by out-blowing the visiting musicians. To avoid this pandemonium, it should be suggested to the visiting director that the two bands alternate in the playing of music in time-out periods, with the visiting school leading off at the first opportunity.

Finally, though this is a most obvious observation, all music should stop when play is resumed on the gridiron.

Half-time

Allow sufficient time before the end of the second quarter for the members of the band to leave their seating location, get to the proper place for beginning the half-time show, and check last-minute details before performance. If the time clock is placed in full view of the spectators, the band should leave the stands when there are about three minutes of play remaining. If the official timekeeper has only a stopwatch, the director should arrange to be notified

when three minutes (or whatever time is needed) of playing time remain before the half-time.

The director should leave the seating location with the band in order to be on hand to help the members get into proper marching formation. If there is a period of waiting, students, excited by the game and free of the confinement of the stands, may forget that the band is being observed even though it is not as yet marching. Instead of allowing the members to spend the time in conversation and horseplay, use this period to see that the students arrange last-minute details. The right guides, drum major, and director should check all uniforms. The cap should be worn with the visor well down over the forehead and not tipped back at an angle. Uniform coats should be properly buttoned, ties straightened, and all students reminded of proper posture. Last-minute advice on possible difficulties in marching should also be given.

SUGGESTED HALF-TIME SHOWS

A band that has learned satisfactorily the fundamentals of marching (pp. 133 to 135) is now ready for the preparation of half-time shows. If the basic preparation has been thorough, drill for the first appearance on the football field will require only two or three additional rehearsals.

The following five half-time shows have been selected for their flexibility as well as for their ease of execution. They are well suited for a band of thirty-five or one of ninety players; single-file special maneuvers make this possible. Since the pattern of each performance is built around actual marching maneuvers rather than figurations such as outlines of pumpkins, footballs, and the like, performances based on these patterns will be as effective in situations where only low, portable bleachers are available as they are in large stadiums.

The five shows described below take about six minutes each to perform. This is the time period generally allotted to the home and visiting bands for their performances during the fifteen-minute half-time period. In the event that the half-time period for any game is

not to be shared, it is advisable to arrange with other school groups to participate. Cheer leaders, tumbling teams, or other entertainment units might be utilized. Twelve-minute half-time shows are better postponed until the second football season, when experience and added technical skill make it easier to produce a satisfactory performance of such duration.

No mention is made in this chapter of twirling majorettes, color guards, or other appendages of the marching band. There are several reasons for the omission. First, it is possible, and even recommended by some experts, that only a drum major be used. Secondly, adding embellishments as the life of the marching band widens helps to stimulate spectator interest. Thirdly, organizing and teaching extra units during the initial phases of the marching band adds to the complexity of each rehearsal. If circumstances require that these additional units be used during the first football season, refer to pages 259-275 for information concerning the training of these groups.

First Game

The first half-time show establishes the basic pattern to be followed in the other shows described in this section. The routine to be used in this initial appearance consists almost entirely of maneuvers included in the plans for the first five days of drill (pages 133-135). The only new maneuver—forming letters for the visiting and home schools—may even be omitted if time does not permit the students to learn it thoroughly. For its debut at half-time, a band, in an emergency, can make an effective appearance simply by marching the length of the field while playing a march or the school song.

The pattern for the first half-time performance is illustrated in Figure 63. Members fall in at attention in band formation at the end zone (point *a*). The drum major commands "forward MARCH," and downfield marching begins on a street beat played by the percussion section (*b*). The drum major then commands the playing of the designated memorized march. After the forward march from one end zone to the other, the drum major leads the band

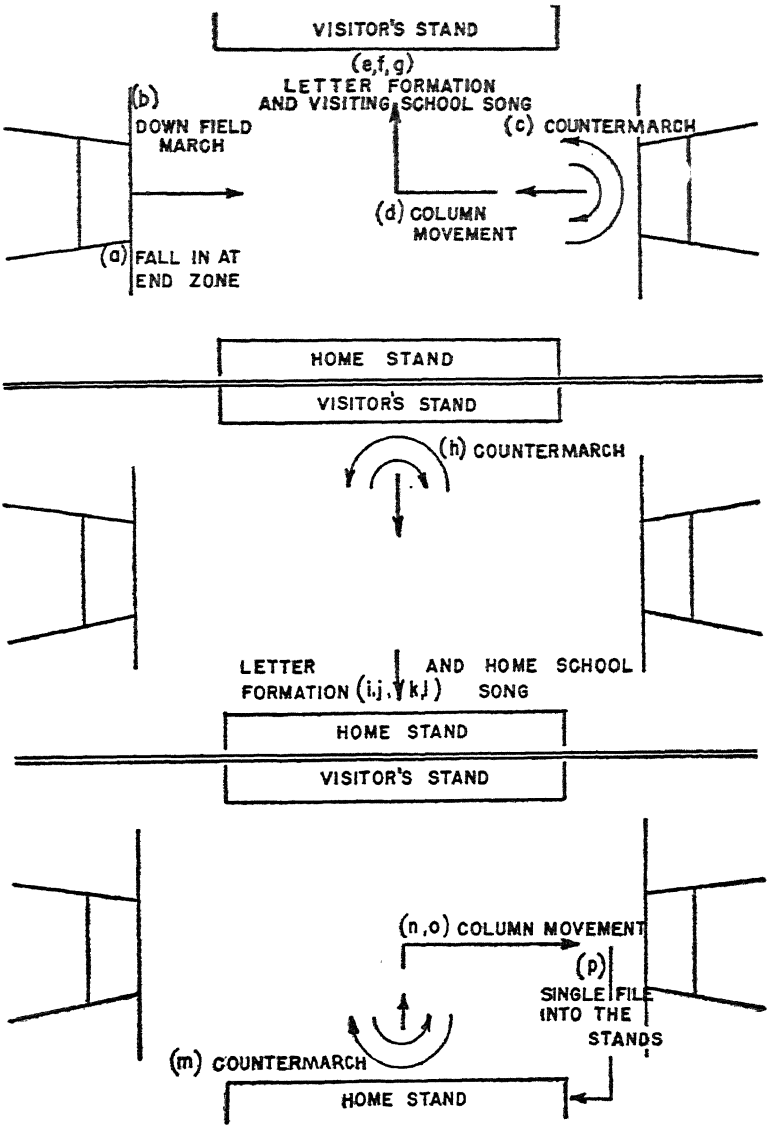

Figure 63. The first half-time show

in a countermarch (*c*), returning to midfield. At midfield the drum major leads the band into a column-right movement toward the visiting stand (*d*), halting the band just inside the sideline stripe (*e*). On the drum major's signal for forward march, the band goes from regu-

lar formation into the letter designating the visiting school (*f*). Holding this formation, the band plays the school song of the visiting team on the drum major's signal.

On the drum major's signal for forward march, the band reassembles in regular formation (*g*). The drum major then commands the countermarch, the first rank proceeding into the movement from a position of attention on the first step after the drum major gives the command (*h*). The band marches straight ahead across the field, halting just inside the sideline stripe. It is now facing the home stand, ready to salute its own rooting section (*i*). On signal, the players move to their places in the letter formation of the home team (*j*) and play the home school song, directed by the drum major (*k*). On the signal for forward march, they return to their places in regular band formation (*l*). The drum major then commands a countermarch (*m*). Upon reaching the center of the field, the band executes a column right (*n*), and marches toward the end zone. Upon reaching the end zone, the band executes another column right (*o*). Upon nearing the entrance to the home stands, the drum major commands exit-by-single-file (*p*). The players then proceed to their proper places in the stands, using the plan described in exit-by-single-file (pages 98 to 99).

The director assembles the players in the rehearsal room to describe the maneuvers illustrated in Figure 63. As each maneuver is explained, it should be illustrated on the blackboard. Next, the director should place a diagram of the band formation on the blackboard, indicating with arrows the direction in which each player should go (see Figure 47), and pointing out which players move and which stand where they are to form the different letters.

If rehearsals are not held on the gridiron, measure off at the place of drill, a distance of one hundred yards—the length of the playing field. Have the band fall in at attention. Instruct the drum major to check alignment and intervals before commanding the forward march. Inform the bandsmen that the following sequence of commands will be given: forward march, begin playing while marching (name the march to be played), countermarch, column right,

and halt. The drum major then commands forward march, and the sequence of movements is executed. If the band does not finish playing the march before reaching the opposite end of the field so that it can begin the countermarch on street beats by the percussion section, cuts should be made in the music by playing only second endings. To attempt to play while executing a countermarch could be disastrous for an inexperienced band. Whenever the band is not playing, from the first forward march until the end of its half-time performance, the drum section should continue a street beat during all maneuvers. The one exception is for movement from band formation to letter formation, which may be done without a drum cadence.

When the sequence is completed, the band is halted in position to move into the letter formation for the visiting school. Use the teaching procedure described to form the letter H (pages 151 to 153). When the letter is formed in a satisfactory manner, tell the bandsmen that the following sequence of commands will be given: countermarch and (after crossing the field) halt. The drum major then leads the band through the sequence. After the band has come to a halt, teach the manner of forming the letter for the home school. When this is done in a satisfactory manner, tell the band that the following sequence of commands will be given: countermarch (proceeding to midfield), column right (proceeding to the end zone), column right, and halt. After this sequence has been executed, teach the band the exit-by-single-file maneuver. Tell the students that at time of performance each member must go to his assigned location in the seating section of the stands and remain standing at attention until the drum major gives the sign to be seated.

The complete half-time routine should now be drilled and carefully timed. Before starting, explain the details of the routine to all members of the band. As the band proceeds through the routine, do not stop for corrections. It is important now that the players and the drum major get the continuity of the performance well in mind. Then, as time permits, make corrections on the countermarch, column movements, or any other detail, but go back as often as possible to repeat the complete performance. In future football games,

when the routine is well established, complete run-throughs can be reduced to no more than a dress rehearsal after special maneuvers are added. For the first appearance it is a different matter; familiarity produces a smooth, precise performance because players gain confidence as they perceive the total picture.

As a final check, take note of the following points in this and all subsequent dress rehearsals:

1. Are players aligned properly in ranks and files?
2. Do all players step off precisely on the command of forward march?
3. Is the drum cadence too fast, too slow, or uneven?
4. Are the players' posture and carrying position of instruments correct?
5. Is the music satisfactorily performed—does the melody come through sufficiently, the countermelody, the bass part?
6. How is the strut and armswing of individuals, of ranks?
7. Do intervals remain constant in straight marching, in the countermarch, in column movements?
8. Is there sufficient precision in the execution of the countermarch?
9. Are the pivots in the column movements executed precisely and smoothly?
10. Are any last-minute corrections needed to improve the appearance of the letter formations?

Obviously, no band achieves perfection in all of these details during the first half-time performance, nor even during the first season. Just as it takes time to perfect intonation, phrasing, and other musical components of the concert band's performances, so does it take time to develop a skilled marching band. The quickest development does take place, however, where high standards are set in marching. Only by knowing the essentials of good marching, and by

constant correction, will bandsmen develop to their fullest potentiality.

Second Game

After the first half-time performance it is a relatively simple matter to add variations for the rest of the season—that is, if a standard pattern is followed as suggested in this section. Only one activity needs be added to subsequent performances—the special maneuver. Fit it into the routine immediately before the salute to the two stands.

The pattern for the second half-time show may be as follows: Players fall in at the end zone in regular open formation and forward march with drum cadence. The band plays a march during the downfield parade, then, on reaching the end of the field, executes a countermarch and, at midfield, performs the special maneuver, the spiral. After the spiral, the band offers a salute to the visiting school (letter formation and school song) and countermarches across the field to the home stand for its salute. After playing the home school song, the band countermarches to the center of the field, executes a column movement to the end of the field, and exits from the field in single file, while drummers, falling to one side upon approaching the band's section in the stand, drum the other players into place.

To proceed from the spiral to the salute for the visiting stand, the following maneuvers are necessary. The band re-forms in regular formation, then, after a few paces, executes a countermarch. The drum major commands a column movement when a position is reached to bring the band to the sidelines directly in front of the visiting stand.

The spiral is much more interesting if music is added to it. Even though players are marching single file and out of their customary playing positions, the fact that they are in close proximity makes for better results than when lines are spread to the far reaches of the field. The first several trials may result in confusion, but once players are certain of their marching routes they will find it easier to concentrate simultaneously on marching requirements and playing their parts.

Time the length of the selection played so that it will be ended before the completion of the spiral, because it is difficult for players to march into the pivot and re-form ranks while playing. Play only the trio of a march with one repeat, or take second endings only, to meet the time limitations.

In teaching the second half-time show, follow the same procedure used for the first half-time show for plotting and drilling visiting school letter formations. Rehearse the visiting school's song just as carefully as drilling on the formation of the letter. Before practicing the complete routine, review your own school's letter and song.

For every half-time performance, have as many unhalted drills, from entrance to exit, as possible. The smoothness of the performance depends not only upon proper execution of each movement within the routine but also on the kind of continuity that binds the various sections into a well-integrated unit. The spectators' final impression will be based on the over-all picture presented on the field at half-time.

Third Game

The performance for the third game half-time follows the basic pattern outlined for the first and second performances. The special maneuver, the figure eight, is selected for use in the third half half-time performance because it is so closely related to the spiral in execution.

The figure eight is fitted into the complete half-time routine in the same manner as was the spiral. The band falls in at the end zone, marches down-field playing a march, countermarches, then goes immediately into the figure eight by single file. Upon completion of the figure eight the band continues toward the end zone, countermarches, then executes a column movement in the direction of the visiting stand. The visiting school letter is formed, the school song played, then the band countermarches across the field to salute the home stand in the same manner. The band then countermarches to the center of the field, does a column movement away from any

waiting band, and breaks into single file at the end zone for an exit into the stands.

Fourth Game

The performance for the fourth half-time follows the pattern outlined previously. The special maneuver for this performance is the twin spirals, a variation on the spiral which divides the forward and the rear ranks into two separate units to execute simultaneous figures.

If further variety is desired, utilize any of the marching movements described in Chapter Five, for example, increase and decrease front or flanking movements.

Fifth Game

The fifth half-time performance follows the form previously outlined. The special maneuver is moving figure eights. Since the maneuver ends in a countermarch, eliminate the regular nonreversible countermarch used in previous shows, proceeding directly to a column movement, and then to the visiting school salute.

Additional Shows

The first five half-time football shows, designed for the first year of marching, are based on a uniform pattern. Football shows in subsequent seasons will probably require an increased element of variety and pageantry to maintain interest. Routines previously used now may be expanded through the performance of fanfares, varied entrances, elaboration of letter formations, and more spectacular special figurations or formations. Pre-game ceremonies may be arranged. In addition to marching on the field to perform appropriate pre-game selections, for example, *The Star Spangled Banner*, the band may salute the alumni or carry out some other timely pregame idea.

The suggestions which follow for the various parts of the half-time performance are suitable for use by bands with at least one season's experience. Local situations, types of occasions, and the director's own judgment will determine the length, content, and

sequence of routines. A good, workable outline for shows follows: fanfare, entrance formation, salute to the visiting and home stands (unless these have been performed during pre-game ceremonies), special formation or maneuver, and exit. This is by no means an inflexible plan and many conditions will arise to extend or alter the sequence. If a fanfare was used during the pre-game ceremony it is unlikely that another should be used at half-time. For variation, some performances can include a special maneuver previous to the letter formations saluting the two schools. In using figure formations, the band may sometimes maneuver directly into the special formation upon entering the field. The amount of time at the band's disposal is a factor to be considered. If the local band is to utilize the complete half-time period, it may be necessary to combine both figurations and formations. Whatever the routine decided upon, do not neglect the salutes to the visiting and home schools; spectators have grown to expect this courtesy and many will resent its omission.

Planning a half-time performance is closely related to concert programming in that it is the total effect which is most important in each instance. Preceding sections of this chapter contain suggestions for varying entrances, letter formations, and special figurations; however, the responsibility of selecting and welding these parts into an effective performance is left to the director. For a time it will suffice to rely on the general plan outlined, but with increasing experience, the director will gain the ability to make independent choices to suit special occasions which will sustain interest at a high level.

If the football team has done well, for example, and the championship, perhaps, lies within its reach, the band can help crystallize the enthusiasm and support of the community by planning a half-time period devoted to saluting the team and coach. While plans for the entire season should be made in advance, no schedule should be so inflexible that a topic of special local or national interest cannot be presented on short notice.

The ingenious director will also seek to vary his half-time performances musically. It is important that quick-step marches and

other music used on the field and in the stands be varied, but added interest can be gained by the use of featured soloists, both vocal and instrumental, and choral groups. Some bands do their own singing; others encourage greater participation from the school music department by occasionally using the chorus and glee club. An impressive half-time performance can be arranged by having the school choir sing the alma mater, or other music suited to the occasion, to the band's accompaniment. It is difficult to make singers heard in the open air; therefore, use a sufficient number of voices, singing in unison where required; and to maintain sufficient volume, use megaphones, or possibly a public address system. In these instances the singers should be uniformly dressed. Some choruses have official sweaters or jackets which look well. Choir robes, of course, are out of place in most instances. A neatly uniformed chorus could be used to augment the marching unit to a size permitting the formation of whole words or the outlining of more elaborate figures.

Finally, a word of caution: it is possible to become too ambitious. There should always be a balance between the normal function of a marching band, which is to play and march—whether it be in parading or complex maneuvering—and the entertainment requirements of a football game. Save some creative energy for the invention of new variations in marching maneuvers.

CHAPTER SEVEN

OTHER PUBLIC APPEARANCES

The first section of this chapter deals both with the necessary preparations for the band marching at basketball games and with the kind of contribution a band can make at basketball games when it does not march. The second section considers the preparation of the parade band.

BASKETBALL GAMES

The contribution the band is expected to make at basketball games is determined by many considerations which vary locally throughout the United States. Often spectators' seating sections are far more limited than at football games, and seating a large band with all its necessary equipment further limits the seating space for other spectators. In some localities basketball is the only interscholastic sport and as such attracts great community interest and support, including that of the school band. In other localities the band, or portions of it, provide the accompaniment for the singing of school songs, and little else. Whatever the precedents may be for each school, if the band is to perform at basketball games, the director must do some planning in advance.

PLANNING

The first question that must be answered in laying plans for performance at basketball games is whether or not the band is to march. The information that follows deals with the marching band performing at the basketball game.

Membership

Because of space restrictions, the basketball marching band is best limited to a small size. A band of twenty to thirty-five members is ample. Small bands may use their entire membership; larger bands may use the selective system described for the football marching band (pp. 13ff.). If the entire band is used, the instrumentation is already defined. Where the possibility of selection exists, the ratio of woodwind instruments to brass instruments may be higher than in the football marching band because of the different acoustical conditions of a gymnasium. One brass player to a part, in most cases, should be sufficient for the effective performance of the music. The percussion section should be kept small in size and the volume of its playing proportionate to the volume of sound produced by the other players.

For reasons already stated, it is well to have a supply of substitutes who can be called upon to replace any student who will be absent from a performance. The spectators in a gymnasium are so close to the marching performance that vacancies in the band are clearly visible and seriously detract from the favorable appearance of the band.

If the concert band is large, the marching band can be organized as a voluntary extra-curricular activity, enabling students to participate without interfering with the normal musical development of the concert band. Membership, even in a voluntary group of this kind, should be conceived in terms of instrumentation requirements, musicianship, and community spirit. If competition is unusually keen, give older members nearing graduation first consideration.

Reserved Seats

The same information on reserved seating for the band at foot-

ball games (pages 139-140) applies here also. Avoid having the band crowded into too small a space; the performance of the music suffers and there is more danger of damage to instruments. If the band is to play regularly at basketball games, a permanent location should be assigned with ample room for all members.

FORMATIONS

If the band has had no marching experience before the basketball season, the positions and movements required to present the first football half-time show must be learned. Rehearsal plans for the first five days of drill are to be found on pages 133-135. If the rehearsals are held in the gymnasium (where space is restricted), make modifications where necessary in the suggestions for the drilling of any maneuver.

When the bandsmen are familiar with the requirements included in the first five days of drill, teach them the three groups of skills which are particularly suited for use in the gymnasium: letter formations, single-file movements, and movements on counts.

Letter Formations

In forming letters, choose any method described on pages 151-159. If the band is small, the simplest and most effective method is to form letters around bandsmen remaining stationary.

All letters may be formed in the center of the gymnasium floor. It is not necessary to imitate the football band and march, as it does, across field to salute the home and visitors stands. The spectators at the basketball game are closer to the band and can see clearly the letter the band has formed. Make certain the songs of both schools are carefully rehearsed and well performed.

Single-file Movements

Many single-file movements and formations can be performed effectively on the basketball court. First, the band must learn the exit-by-single-file as described on pages 98 to 99. If the band is of suffi-

cient size, the following formations can be used: Spiral, figure eight, four-leaf clover, and wheel movements.

Another manner of utilizing single-file movements planned for the basketball game is illustrated in Figure 37. The description of this maneuver is found on pages 128f. The figure should suggest other variations on the same principle.

Flanking Movements

After the band has learned to execute flanking movements to the left and right and can march to the rear, teach the movements on counts, as described on pages 118-127. Further variations are not difficult to devise. All of these movements are effective if the flanking movements and to the rear are precisely executed. These movements on counts are difficult to perform while playing on the march; therefore, at least until the band has had considerable experience with this type of activity, it should march to drum beats only.

PERFORMANCE

Musically, bands have much the same function at basketball games as at football games. Whether or not the band marches at the basketball game, it is nevertheless expected to provide music—to accompany school songs, play quick-step marches, and furnish other kinds of musical entertainment. The following are ways to provide musical performances at these games which will minimize the burden for the members of the band.

Alternate Bands

Small bands are effective for basketball games. The acoustics in many gymnasiums are such that a large band, playing in normal manner, often produces too great a volume of sound. Many gymnasiums have limited seating space, and a large band, taking more room than that needed for an equal number of spectators, reduces the number of available seats.

Bands having a sufficient number of players so that there is more than one student playing each necessary part can create two or more

basketball bands, which can then alternate in playing at the games. To make this enterprise more attractive to the student body the organizations are sometimes called "pep bands."

The band should be divided into two groups, with instrumentation as nearly similar as possible, and a student conductor selected for each band. A schedule of performances may then be arranged for the entire basketball season. If students desire to be absent, let it be known that any player who can provide a proper substitute from among the band members may be excused. This places the responsibility of having a full complement of players upon the students rather than the director. The student conductor should be given the responsibility for the musical performance, discipline, and roll-taking at the game. However, the director or some other faculty member should be present to supervise.

The practicality of this plan is that the entire band can rehearse the same music that will be performed by the two separate units thus conserving rehearsal time. Its weakness lies in that there may not be a sufficient number of strong, independent players to insure proper musical performance in both bands. The scheme has greater success where the band is large and has the advantage of several seasons of experience.

Another plan is to use a selective band made up of volunteers. Still another is to utilize a student dance band for some of the games. Whatever means is selected, decreasing the number of required performances for the band, will increase other opportunities for the development of the concert band.

Entertainment

Basketball games often come in pairs—the main game preceded by a game played by the second teams. Sufficient music must be prepared for use during the time-out and half-time periods of both games, and between games. The logical place for special entertainment is during the half-time period of the main game, which allows about eight minutes before the teams re-enter to warm up for the third period.

Music that the band has prepared for concert performance may be presented during the half-time, if it is of the proper type; novelties are particularly suitable. If available, soloists may perform with band accompaniment. A striking effect is achieved if the soloist is placed in the center of the basketball court, with spotlights added. Vocal soloists can also be featured, particularly if a public address system is available. Note the listing of novelties and stunts for bands and orchestras on page 281 of the Bibliography.

Bands having a corps of baton spinners can give twirling exhibitions. Lighted batons in a darkened room are effective. Musical accompaniment should be of proper style and tempo to suit the nature of the performance. It is important that this accompaniment be rehearsed.

Community singing is another possibility, but if this is used, either the songs selected should be familiar to most of the audience or the words supplied. Some community song books have band accompaniments. The music is simple and requires little rehearsal. If a good song leader is available in the community, he should be used. Otherwise the director should lead the songs or train students to do so.

Choral groups may be used from time to time. The unaccompanied singing that could be heard only faintly in the football stadium is effective here. Music appropriate to the occasion should be used. Small ensembles such as quartets, trios, and barbershop quartets are generally well received.

Tumbling teams trained by the physical education department also provide excellent half-time entertainment when their demonstration is well staged and accompanied by suitable music.

These various possibilities are listed because so often it falls upon the director of the band to provide and organize this type of entertainment. There are many sources of help within any school. The more these are utilized the greater the variety, and the less work is needed.

SUGGESTED HALF-TIME SHOWS

In Chapter Six, a pattern was described for the preparation of five football half-time shows to be presented by a marching band in its first year of development. These plans for half-time shows become impractical on the basketball court because there is not enough room for the band to maneuver.

After the band has acquired the skills included in the plans for the first five days of drill, practice single-file marching. The gymnasium floor has painted lines outlining the various areas of the basketball court; have the drum major lead the band around the court, turning at will. When bandsmen can march in step with good posture and maintain proper intervals, they are prepared to begin the rehearsal of the first performance at the basketball game.

First Game

Teach the movements in single file illustrated in Figure 37, by drawing the movement step-by-step on the blackboard. After the bandsmen have gained a mental picture of the plan, make certain that the leader of each single file understands the path to be followed. Before the first drill of this maneuver, practice the cross-over until bandsmen in both single files can alternate in crossing a given point. Next, indicate the point, preferably a painted line on the basketball court, that will mark the outside extremes of the figure eight, and the point at which the cross-over is made. After this figure is properly executed, go on to the next figure, indicating the points at which turns will be made. When this second figure is adequately rehearsed, go through the entire movement. The band is then in regular band formation.

School songs can be played in regular band formation or in letter formation. If letter formations are used, follow the procedure suggested for forming letters at football games (pages 150-159). Have the band return to its seating position as indicated in Figure 37.

Second Game

Have the band fall in at attention in band formation at one end of the basketball court. Command forward march while playing and countermarch when the opposite end of the court is reached. Upon arriving at the center of the court, the band halts and finishes playing the march at attention. It then forms the letter for the visiting school and plays the school song. The drum major then commands forward march on drum cadence, countermarch at the end of the court and, upon the band's return to the center of the floor, the movement on counts–I (pp. 119ff.). At the conclusion of the movement, the band should march to the end of the court, countermarch, return to the middle of the court, and halt. It then forms the letter for the home school and plays the school song. At the conclusion of the school song, exit-by-single-file is signaled and the band returns to its section in the stands on drum cadence.

The band will probably not be able to learn this maneuver during its first season of marching in a matter of a few days. Take whatever time is necessary to perfect the movement before presenting it at a basketball game.

For future appearances, use single-file movements such as the spiral and figure eight, alternating these with other movements on counts.

PARADES

In making plans for marching in parades, the director must keep in mind the differences between the band on parade and the band marching during the football or basketball half-time. First, the spectators' point of view must be considered. In the stadium and the gymnasium the audience has, to a greater or lesser degree, a panoramic view of the band. By contrast, in a street parade the view of most spectators, standing on street level, is a close-range, rank-by-rank picture of the band as it passes by. Even the reviewing stand is often placed in close proximity to the marching units. At half-time during a game, spectators get an over-all impression of a band from the ef-

fectiveness of its total routine. In parades no such sequential picture can be developed. The band can be judged only during the length of time it takes for all of its ranks to pass a given point.

Secondly, sound as well as sight must be considered in relation to the spectators of the parade. Keep in mind that the band from a distance gives spectators, musically, the effect of the full ensemble. On closer approach, individual instruments are heard. Trombones, for example, because they generally are in the front rank of the band, are emphasized, and their parts therefore should be musically interesting. The same holds true for all other instruments. Some marches should be memorized. If parade participation comes early in the school year with little time for rehearsal, one march will suffice, since the band plays to a constantly changing audience. On some occasions the band might wish to confine its playing to one march particularly identified with the school or community, especially when the band is representing the home state in a parade enlisting regional participation. Unless the melody is easily recognizable and familiar to most of the spectators, however, the significance is lost.

Thirdly, time and the distance to be marched must be reckoned with. Parades are more physically exhausting than appearances at football or basketball half-times, because the bandsmen must march a greater distance over an extended period of time. Greater physical endurance is required, not only of the player's feet and legs, but also of their embouchures, particularly for those playing brass instruments. Conserve the band members' playing ability by alternating marches with well-prepared street beats performed by the percussion section. Bell-lyra, even two or three, offer an additional source of variation. Playing well-arranged, simple three- or even two-part harmonizations with percussion accompaniment can keep music flowing continuously during rest periods for the remaining portions of the band.

Fourth, leadership is different. During half-time performances at games, the director sits on the sidelines, relying upon a drum major to command the band. In parading, the director's presence is needed and he should march with the band as the field officer, directly to the

right of the front-rank right guide. In a long, arduous march, the presence of the director in the ranks will bolster the morale of the bandsmen. At frequent intervals, he should look back through the files to see that all goes well. He must plan before the parade means of caring for players who suffer from faintness, illness, or undue fatigue. Mature judgment may be needed to deal with other emergencies, such as traffic hazards, that may unexpectedly be encountered on the parade route. Marching with the band rather than driving to meet its members at the dismissal point will be amply repaid in student gratitude. If the parade route is long, the director should see that transportation is provided at the point where the marching is to end.

PLANNING

Keeping in mind the differences between parading and halftime performances, the director should make specific plans in advance of the first rehearsal of the parade band. Information contained in the first five chapters applies to the parade band.

Membership

There is generally no reason to limit the size of the parade band except for those reasons discussed on pages 13-14. If the suggested plan of selective membership is used, the parade band will appear with all ranks filled, because members of the substitute rank can fill places in the ranks if absences occur.

Parade Formation

A band during a street parade may retain the same formation used for football or basketball performances. Large bands may find it necessary to march in close formation if streets along the parade route are narrow or obstructed. If the greatest portion of the parade route is restricted in width, ranks and files may be altered to form a longer, narrower band. An elongated band in parade creates the illusion of added numbers.

In reshaping the band, the director must make certain that the instrumentation is not altered to the detriment of the musical performance. Choirs of instruments may need considerable reallocation, but they should be placed with the same care as originally used when determining the exact formation of the football marching band. Do not exaggerate the changes by arranging a forty-eight-piece band, for example, so that it marches four-by-twelve.

Parade Route

The length and difficulty of the parade route must be determined in advance. If it is long, students must be physically prepared to meet the demands. If the band is participating in an out-of-town parade, the dress rehearsal might well be conducted in full uniform, marching through the business district or other well-populated sections of the city to assure an appreciative audience. If this is contemplated, permission and escorts from the police department should be secured. Traffic then will not be disturbed unnecessarily, nor will it be a hazard to the band members.

Wearing Apparel

Students should be instructed to wear comfortable and properly fitted socks and shoes; new shoes should not be worn. If blisters develop along the parade route, there will be no opportunity to carry on elaborate first-aid treatment in the midst of marching. Caps should fit properly, too. Shirts with neck bands which are too small will cause discomfort, especially during hot weather. Shoulder pads that can be slipped under the shoulder of the coat are available and should be supplied to the sousaphone players. Drum slings should be of the proper type and adjustment. Large, heavy instruments normally are already equipped with shoulder straps; and the bass drum, if it is too heavy for one student to carry on the march, may be provided with additional shoulder straps for a second student marching in front of the drum. If the parade is long, and particularly if it is scheduled out of the home city, a first-aid kit should be carried as a precaution.

Identification

On the gridiron, with one or at the most two bands performing, identification of the individual unit is no problem. In large parades with many bands marching, the color of the uniform, the shoulder patch, or the school initials on the bass drum are not enough to identify a band to an out-of-town audience. Flags with school insignia are satisfactory if there is sufficient breeze to keep banners unfurled. A sign, flag, or banner supported by standards on both sides is more clearly seen. The full name of the city should be painted on the bass drum and on the Scotch drums if they are used.

Auxiliary Groups

Non-playing appendages should be kept to a minimum on parade. A color guard and not more than three majorettes, in addition to the indispensable drum major, should be sufficient for most purposes. Padding, by adding ranks of twirlers or other non-playing members, detracts from rather than enhances the appearance of the band.

Marching Cadence

The band that has adopted a military cadence for half-time performances will have no problem in adjusting its tempo to the cadence of the parade. Those customarily using a more rapid tempo should practice marching at the standard military cadence. Long parade routes are much more strenuous than the briefer half-time performances and are better endured at a reduced tempo. Also, the speed and cadence of marching units directly preceding and following each organization will more than likely necessitate a standard cadence. This is particularly true when the parade includes units that are not musical organizations—military units, for example.

Consult the parade marshal to see what intervals are fixed between bands in the parade. Playing units should be sufficiently separated by non-playing groups so that one band does not conflict with the performance of another. If this separation is not possible, it

may be practical before the parade begins to establish a uniform tempo with adjacent bands.

FORMATIONS

On the football field, maneuvers and formations such as letters, outlines of figures, and movements on counts may keep the band in a more or less fixed position. Parade maneuvers, except for those employed during temporary halts along the parade route, must be forward-moving. Therefore, in planning any type of maneuver, consider the marching units which directly precede or follow, because each unit in the parade is expected to keep the proper interval. In some parades, especially those in which many marching units participate, forward motion may occasionally be retarded or even brought to a complete halt. On such occasions, various movements may be executed, provided only a limited amount of movement, forward or to the rear, is needed. Following are some possible examples: the fountain (Figure 56); the in-and-out countermarch (Figure 27), to be followed immediately by a duplication of the same maneuver; the reversible countermarch (Figure 26); and movements on counts (Figures 32, 33, 34, and 35), if there is sufficient space to maneuver.

It is sometimes necessary to change the direction of forward movement less than ninety degrees. There are two types of movements that may be used to advantage on this occasion: standard oblique (Figure 29) and oblique by ranks (Figure 30). The standard oblique, without altering the relationship between ranks and files, changes the direction of the band from forward to a forty-five-degree diagonal. The oblique by ranks is a variation of the standard oblique, executed in the same manner but rank-by-rank instead of simultaneously.

REHEARSAL

If the band is to make its first marching appearance in a parade, introduce the bandsmen to marching by following the suggested plans for the first five days of drill found on pages 133-135. In most circumstances, the techniques and skills included in these instructions

provide the minimum essentials for parade performance. If parade requirements necessitate additional skills, teach them in later marching drills.

During rehearsals, perfect those features which will be especially noticeable while on parade. Right guides must maintain the proper interval between ranks, and players in each rank must align themselves carefully. Correct errors in the carriage and playing positions of the instruments, in stride and arm swing, and in posture. Rank alignment is one of the most noticeable features of marching on parade. The spectator will critically view the alignment; this is one phase of marching he knows, recognizes and can measure in full confidence.

When the band members have learned to march effectively, practice playing on the march. Make certain that each player begins playing on the first note of the march; practice beginning to play on the march until the first note of the quick-step march is performed precisely on the proper beat and with full, robust tone.

Give the students ample opportunity to develop playing endurance before the first parade. Play both first and second endings of the marches selected for parade performance. Make sure that bandsmen have experience in playing while executing all movements to be used during the course of the parade.

PERFORMANCE

Marching appearances at football and basketball games are school-sponsored activities and the band director generally has complete charge of the planning. This is not always the case in parade appearances, many of which are community celebrations organized by the citizens of the locality. Although the plans may be developed with the best of intentions, it is often true that the committee members are unfamiliar with the problems involved in the development of the marching performance and music repertoire of a school band. It is best to obtain from the organizing committee specific written instructions describing exactly the contribution the marching band is to make during the entire program of activities. For example, a

Memorial Day observance may include a parade to a location suitable for holding a commemorative program to honor the memory of the soldiers who participated in the Civil War. Make certain that the exact selections to be played by the band are decided upon well in advance and adequately rehearsed. This will avoid the embarrassment of having to refuse to play music which is not in the band's repertoire.

It is recommended that parade maneuvers be held to the minimum required by necessity. Suggestions for a number of variations have been offered, not with the thought that the band ought to learn and use all of them, but rather to present an opportunity for selection. Just as with the music, one maneuver will be sufficient for an ever-changing parade audience.

CHAPTER EIGHT

THE BAND DIRECTOR'S RESPONSIBILITIES

The casual observer of a marching band's performance has little knowledge of the special effort required to present a well-rehearsed marching band in public. The director of the marching band, however, soon learns that, with the great variety and complexity of duties and responsibilities required of him in training the marching band, he inescapably cannot do everything by himself. This chapter is on the assistance and support to be found in the school and community and describes other responsibilities that the director generally does not delegate. It is assumed that the director will familiarize himself with the Code of Ethics, to be found in Appendix B, pp. 291 to 293.

RULES OF CONDUCT

Individual band members and the band as a whole have a special obligation to behave in a manner which reflects credit to their organization, for, in or out of uniform, they are easily identifiable representatives of the school and community. It is therefore the responsibility of the director to insure a high level of conduct, morale, and *esprit de corps*. The individual and group behavior of band members is as uncertain as that of other human beings, and no set of superficial formulas or pat generalizations will guarantee the desired results. What is necessary is the establishment of the proper kind of

human relationships among band members and between the band and the director.

While an autocratic form of leadership may force compliance with various organization rules, this type of discipline frequently disintegrates when the one who cracks the whip is not present and the group is left to its own resources. Sometimes, too, sufficient resentment is generated within the group so that the more aggressive students will risk heavy-handed penalties rather than tolerate what they feel to be too great encroachments upon their self-respect. If practical suggestions for maintaining discipline are sought, the dictatorial "you-do-this-or-else" approach comes pretty well at the bottom of the list of effective procedures.

Even less effective as a means of securing the students' cooperation is the use of sarcasm. The temptation persists to use this weapon to humble those who cause difficulty and wither the hapless blunderer. It is a satisfying vehicle for venting spleen, but it terrorizes and antagonizes those who must suffer this kind of punishment, to the detriment of the general morale of the organization.

It is one of the maxims of a democratic society that those who are affected by a decision should have a share in making it. In the mode of government which the people of our country have established, government by the consent of the governed has been translated into many aspects of community life. The band and the marching band in particular, offers boys and girls the opportunity to cooperatively work out standards of conduct, as well as means of insuring compliance. If the director has earned the respect of the band members through impartial and friendly dealings with them, his experience, both as a former student and as a teacher, will not be ignored. The director should make suggestions, and wherever possible, invite the band members to offer their opinions. He might say, "This procedure has worked well in other situations; shall we consider it for our use?" Or "What kind of actions or behavior do we feel will bring discredit to our organization? If there are infractions of the rules, what kinds of penalties are just?"

The director should encourage students to evaluate the total

effect of their public appearances. The techniques and skills involved in marching are important and should not be minimized, but the consequences of questionable behavior should also be weighed. The total impact the band makes upon its audience should be considered the collective responsibility of all those who claim membership in the organization.

The band should develop its own structure for self-government. Much of the preliminary discussion may be conducted by a representative student group which then brings the results of its deliberations to the band as a whole. Recommendations may then be discussed further and final commitments agreed upon. By this method, the students will learn practical lessons in citizenship, and the director can perform the functions of a friend and an advisor, not a disciplinarian.

Attendance

Every director of a marching band discovers very early in his career that he must decide what attitude to take in excusing members from public performances. Illness of band members—a valid excuse—will cause some to be absent. Less valid excuses will be offered from time to time, and here the difficulties arise. If the students' attendance depends on their own whims, the marching band, like all other organizations that depend upon the concerted efforts of their members, will soon disintegrate. It matters little how well each individual knows his assignments if he is not there at the time of performance. In this matter, as well as in others, the students themselves can be helpful in finding a solution.

In one high school where students were encouraged to take part in the formation of regulations, participation in the band was counted as a subject in the school curriculum, and offered credit toward graduation; it was not merely an extra-curricular activity in which the teacher and students voluntarily gave of their time and energy. Enrollment in curricular subjects requires the fulfillment of certain obligations—for example, regular attendance, the mastery of certain knowledge, the completion of written assignments, and the satis-

factory demonstration of knowledge through laboratory experiments and tests. Band membership required certain skills and knowledge, and the public performance was used as a basis to demonstrate these skills. In keeping with the requirements set in other courses, the following regulations were made by the students themselves:

1. The band shall agree by a vote of the majority of its membership to participate in a given activity.

2. All members shall appear at all those performances which are agreed upon unless excused by the director in advance of the performance. Illness shall be accepted as an excuse but must be verified.

3. An unexcused absence shall result in a failing mark in the course for the semester.

While the students recognized that their stated penalty was severe, their answer was that the members of the group knew the consequences of improper action beforehand. The band, being a recognized subject in the curriculum, did not prohibit a delinquent member from rehearsing with the organization, but there was no longer a place for him in the public appearance.

During the eight-year period in which these student-conceived rules were in effect, only three band members chose to test their validity. They learned that what was said was indeed true. The exceptions which were granted to those students who petitioned in advance were fully explained by the director to the entire membership. This served both to explain absences at the forthcoming performance and also to define the type of excuses which were acceptable. It may be pointed out, of course, that if the rule was in force for eight years, it was no longer the result of group action since band membership had changed from year to year and, after a four-year lapse, no members of the original group were still in the band. The answer is that each year the older members of the band discussed the need for regulations with the new band members and decided whether the rules which had been in force the previous year had demonstrated their effectiveness and should be maintained. Thus the regulations were continually under review by all those affected by them.

This example of a simple, workable rule serves to demonstrate

one solution to the problem made by one group of high school students who were actually involved. Other bands have used different devices with much success. For example, in some units it has been agreed that if a member is guilty of an act that is harmful to the band, he must make up for it by doing some useful service. Whatever the rules may be, the director must remember that once an exception is made for one member, it is difficult to deny with any fairness the same exception to all other members.

Indiscriminate Playing

Much time is lost over the period of a school year if students, upon entering the rehearsal room, are permitted to spend valuable minutes in aimless playing. Generally the noise mounts until it is difficult to call the band to order. A rule can eliminate this undue confusion and waste of time by providing that there will be no playing until the band is ready to begin its performance as a full ensemble. This is even more necessary when the band is engaged in a marching rehearsal, for here it is not only the band that is inconvenienced but also anyone within earshot. A band performing music on the march attracts attention; a band that spends some of its time in indiscriminate tootling and individual improvisation creates a nuisance.

When the band is present at a football game, there should be no playing except during the performance. This should also hold when the organization is traveling in a bus, whether to a game within the city or out of town. Musical instruments should be used to perform music and should not be employed as noise-makers. The responsibility for maintaining this rule, as well as others, should be delegated to student officers.

Students in Uniform

The uniform not only presents the band in a harmonious costume but also identifies each member conspicuously when he leaves the unit and walks about in a crowd of people. Each member therefore represents the whole band, and one person's actions will reflect

upon the entire membership. An example will illustrate this point. Some years ago a high school band used as part of its uniform a cap which was called a "rooter's hat," somewhat resembling a sailor's cap except that it was made in the two school colors. This band had scheduled an out-of-town trip to march at a football game. After the game the band members, as well as a contingent of local rooters, repaired to the various soda fountains and other rendezvous for adolescents in that city to celebrate the athletic victory. In the short period of time before the buses left to take the band and other local partisans to their homes, there was some horseplay that resulted in an insignificant amount of property damage in one of the soft-drink emporiums. It was reported that "the band" did it.

Here is what had actually happened. A band member who had graduated three years before came to the game in the neighboring town and brought his band cap with him. This he wore to demonstrate his loyalty to his alma mater. A friend who had never been in the band borrowed it and wore it after the game in the place where the damage was done. The hat symbolized the band, and therefore there was no need for further questions, no need to ask what the facts were. In this case not a single band member knew about the incident until after the band returned, let alone being present at the time it happened. But the damage was done, and the organization suffered.

The director and the band members should agree to certain rules of conduct whenever the group is in uniform. For instance, what shall be the policy regarding high school students smoking in uniform? The attitude of the members of the community and the school administration, and the regulations of the high school will determine the best course of action here. The director should discuss this matter with the principal of the school as a preliminary step, then explore the question with the membership of the band. Very often, if the organization has developed a distinct pride in its achievements, the students will agree that there may be many adults who feel that smoking in uniform detracts from the effect the band would like to produce; therefore, it would be well to eliminate any criticism beforehand by not smoking. Whatever course of action is taken, a band rule is not

going to do much to upset a student-accepted pattern of behavior. Some high school students do smoke, and if they are to be prohibited from doing so, they must accept the rule as a minor sacrifice for building the prestige of the band rather than as an attempt on the director's part to legislate their morals.

And what about band members eating at games? Candy, hot dogs and pop are generally not only available but also urged upon all the spectators, including the band. Yet the organization cannot predict when it will be called upon to play. If eating and drinking are permitted, the director may lift his baton only to find a good share of the band members too busy chewing and swallowing to perform. The simplest solution is to point out the disadvantages to the band and ask that no vendors of food or drink be permitted to offer their wares to their organization. But if one student is permitted to eat at will, let everyone eat at will. If no one is to indulge, let it mean just that.

When the band has completed its half-time performance, should the members be allowed to wander about just as they wish or should the band be kept intact until the end of the performance? The director, of course, will want the band in place and prepared to play until the end, or even after the end of the game. But a rule of conduct should be set up to cover this point. If the director has a planned, sequential program to be in effect from the time the band comes to the playing field until the audience leaves after the game, the band members will naturally stay together. A band in place and performing after the end of the game has a good psychological effect upon the spectators, and this practice also keeps the band, with its easily damaged instruments, out of the main press of the crowd leaving the game.

When the band is in the stands, should individuals be permitted to leave the group? Students should be required to request permission of the director before leaving the band's location. A rule such as this will prevent a constant parade up and down aisles during the public appearance. Confusion is minimized if only one student is permitted to leave at a time.

AWARDS

Awards of one type or another are a traditional part of school life. Diplomas, athletic letters, Phi Beta Kappa keys, scholarships, plaques, cups and honor rolls—to name but a few—are tangible rewards for fulfilling certain requirements in school life. Bandsmen enrolled in a class which in many cases meets five periods weekly soon recognize that they are contributing a great deal more time beyond that required in many other subject areas. A system of awards symbolizes recognition of this extra work and responsibility and helps to maintain and strengthen the *esprit de corps* of the band. This award system is usually the director's responsibility.

Uniform Emblems

Sleeve emblems for the officers of the band may be provided. These can be secured from uniform supply firms. The emblem is worn by the student as long as he holds office.

Members of the band who are not officers may be given an emblem for each year of satisfactory participation in the marching band. Sleeve stripes are used by some bands; others give ribbon decorations of the type awarded military personnel. These are worn on the upper left part of the jacket, immediately above the breast-pocket. Right and left guides sometimes are given sleeve stripes in recognition of their position of authority in the band.

School Letters

Almost all high schools have a letter award system for students participating in athletic activities and some grant letters for participation in musical activities. If school letters have not been awarded previously, consideration of a new school letter for membership in musical organizations often brings energetic opposition from the students who have received athletic letter awards. If a plan for music letter awards is to be presented, the director should make it clear at the outset that the music department does not desire a letter design or

award that in any way could be confused with athletic awards. The design of the letter may be a lyre with the school letter superimposed, or a round emblem containing the school letter with the word *band* below the letter. Sweater-sleeve stripes also may be added for each year of participation.

Award Systems

Any consideration of awards ultimately leads to the question, "On what basis are these awards to be granted?" The answer to the question of emblems for student officers is simple enough: the elected officers wear the emblems. But when, as in the case of student members, several factors are to be considered, some type of bookkeeping is necessary, and requirements for awards must be standardized.

If the system is over-elaborate and requires constant and perhaps daily attention, the chances are that the burden of detail will be so cumbersome that the system will soon be ignored or discarded. Also, if the system emphasizes primarily negative aspects, the "don'ts" of band membership, it will have a poor effect on the students. If no award system is in existence and the students express a desire to have one created, the director should design such a system with the cooperation of the members of the band to fit the situation, test it out for a year, then make any changes that seem necessary. In working out a scheme for awards with the members of the band, the following questions may be helpful:

1. What award shall be granted—letter, pin, uniform emblem, certificate, others?

2. Shall the award be based on the band's total activities for the whole year or shall an award be given for membership in the marching band only?

3. What ought to be expected of a band member in order to be eligible for an award? Should punctuality, regular attendance and care of musical equipment, including instrument, music, rehearsal room equipment and uniform, be considered? Should credit be given for private lessons and daily practice outside the regular rehearsal period? Should good conduct at rehearsals and performances be rec-

ognized? Should credit be given to band members who help others to learn their assignments outside of the band period? Should a system of merit points for most of these considerations be set up? Would it be better to prepare a list of actions which will result in demerits?

4. Who will determine what merits or demerits are to be recorded on each student's record—the leader of each rank, the leader of two or more ranks, other student leaders, the director?

5. What is the relative importance of the various aspects of student membership, conduct and responsibility? How many points shall be assigned to each? How many points shall be given to each student leader in recognition of his position?

6. If a student loses points through demerits is there any way for him to regain lost ground by doing something constructive to aid the band?

If students are given an opportunity to think the problem through, to discuss it among themselves and at suitable times during the band rehearsal, and if everyone can state his opinions freely, then all members of the band should gain a clearer understanding of the effect of their own efforts and behavior upon the band as an organization. The director who presents to the band an award plan that is completely of his own design has missed a rare opportunity for developing in the membership of the band some very clear insights and understandings of what should be a mutual interest.

VISITING BANDS

No matter what the occasion, the host school should plan to make the attendance of a visiting band pleasant and memorable. The director has the opportunity to earn a reputation either as a considerate host or one who needs to learn what graciousness means simply through efforts to make the guests feel comfortable and at ease in new and strange surroundings. These arrangements are the personal responsibility of the director, although he will find many willing hands of assistance.

After the schedule of athletic games has been arranged, and this

is generally done several months in advance, the band's appearances can be programmed, including both home games and out-of-town trips. Most schools participate in an athletic league, or conference, and the competing schools remain the same from year to year with only a few changes. After the schedule has been arranged, the director of the band should write a letter to the band directors of all the schools in the league, requesting (and offering) information which will affect the kind of marching performance and the number of rehearsals required for each appearance during the athletic season, particularly for the football game exhibitions.

Number of Visiting Bands

In schools where marching bands have been in existence for many years, tradition often dictates what out-of-town appearances will be made by the band during each football season. The same schools are likely to send visiting bands year after year. The home school will send its band to certain games, and certain visiting bands will appear at home games. However, in schools where marching bands are new and traditions are in the making, the judgment of the director is relied upon in preparing the band's performance schedule. The decision as to whether the home band is to travel to other communities or whether the neighboring towns are to send bands to home games has great bearing on the time to be devoted to rehearsals and on the content and type of music which must be prepared for the performances.

Sometimes visiting bands cannot predict which games they will attend. For example, a high school may suddenly find that its team is developing into a contender for championship honors, and the members of the community, the student body and the administration of the school become infected with an enthusiasm which calls for immediate action of the most energetic kind. The band makes its eleventh-hour plans and must have materials and activities appropriate for the occasion. Fortunately, much of this information can be gathered beforehand at the director's leisure.

Sharing of Performance Time

If the visiting band is to perform during the football half-time, sharing the available time with the home school band, then both bands must get onto the field, perform and be off the field within the time limitations. The visiting school is always extended the courtesy of appearing first.

Twelve minutes is usually the time allowed for the actual half-time performance. This means that if two school bands are scheduled to appear, each may have six minutes. (Although there are fifteen minutes actually available, the three unscheduled minutes are used to get the bands back into the spectators' stands and the football teams lined up for the kickoff that begins the last half of the game.) The director should correspond with the visitors concerning these arrangements well in advance of the scheduled appearance. It is entirely proper to request the visiting school band director to time his performance, and this means from the moment the band leaves the end zone to enter the field until all maneuvers have been completed and the band is off the playing field. All too often only the actual maneuvers are timed and the minutes necessary for on- and off-field marching are overlooked. If the visiting band has not timed its entire performance and runs over the alloted time, the home band will be penalized. The local organization often is interrupted in its maneuvers by two squads of football players warming up or practicing punts, and the resulting confusion demoralizes the band, corroding the morale that the director has so carefully nurtured during rehearsals.

Pre-game arrangements should also include an understanding with the visitors stipulating the time when their drum section should end its cadence. One possibility is to request the other band to have its drum section play on the rims when nearing the goal line which marks their exit from the field. The sound of the home band in its opening fanfare or step-off will thus not bring confusion to either organization, and the attention of the audience will be directed to the entrance of the new marching unit appearing on the field.

In order to arrange in advance for entrances and exits, the di-

rector should provide the guest director with a reasonably accurate sketch showing the location of the seats assigned to the visiting band in the stands and the best manner of entering the stands to reach this reserved section. If the entrance to the field is through gates so narrow that the band cannot march in open formation, this information should be included. The entrance of the band on the playing field should bring the group into the proper end zone. If the same location is used for their exit, the home band forms in the other end zone to be ready to march as soon as the guest band leaves the field.

These details should be agreed upon in advance because there is little time after the home band has come to the game for its director to walk over to the visitors and make last-minute arrangements. Then too, the guests will not need to improvise their plans at the last moment.

The necessity for dividing performance time for marching activities at basketball games rarely arises. Should the eventuality occur, however, the same type of procedure indicated for dealing with football games may be used. Alternating performances during time-out periods is all the more appropriate in the gymnasium because acoustic conditions often are poor and the sound must be contained within four walls.

Parades organized by the school generally include only the school band, but where there are more bands invited, for example, to celebrate a national holiday or to participate in a regional festival, a parade marshal often is placed in charge. He should assign bands to their proper positions in the parade and give instructions regarding the performance of music on the march. If the director is left with the responsibility of determining when the band shall play, he should choose a time when the band will not interfere with the musical performance of others.

Number of Visitors

The director should find out in advance the number of band members, chaperones, faculty advisers and others who will be making the trip to his city. He should arrange to have the necessary num-

ber of seats reserved in the stands to accommodate this group. This should be done at the same time that seats are reserved for the home band. Parking facilities for school or chartered buses for visiting and home bands should be arranged in advance, preferably as close as possible to the nearest entrance to the stands which are to be occupied by the bands. If the visiting band will require meals, restaurants where a large group of students can be fed in a short period of time should be described and their locations made known.

Some athletic leagues or associations make provisions for visiting bands to receive either free admittance to the games or tickets at reduced rates. In preparing the letter of instruction and information to the visiting director, the band director should include the requirements regarding admission. If there are no traditional arrangements and the bands travel to neighboring schools only occasionally, the simplest plan is to admit all visiting band members without charge in return for similar courtesy when the home band travels. Even though these details seem to be trivial they are worthy of attention.

TRIPS

The band director's responsibility in securing transportation for trips within the city was discussed in Chapter Three. The following section deals with considerations involved in travel to other localities.

One of the reasons that teachers are so closely scrutinized by the community is that they are entrusted with a major responsibility in dealing with the most precious and valuable asset the community possesses—its children. Parents confide the welfare and safety of their children to other adults simply because these adults have been labeled with the title "teacher." The legal obligations of the schools have been and increasingly continue to be defined by law. But beyond legal considerations, there are other obligations that depend upon the use of common sense for their fulfillment. The day-to-day classroom relationships and activities become routine after a few years, but occasionally exceptional circumstances provide much greater opportunity for things to go wrong. In this category should be listed the trips which the organization makes to out-of-town points.

Some parents who normally place many restrictions on the actions of their fourteen- or fifteen-year-old boys and girls have few qualms about sending them on trips with the band. They assume that the school will have the same concern for the students that they, as parents, consider necessary. Even older members of the band, including seniors, are still subject to many parental controls and should not be excluded from compliance with regulations despite their advance in years and in personal wisdom. The band director must at all times remember that he is personally responsible for the health, safety and well-being of the entire band personnel. Here there is no delegation of ultimate authority or obligation. Parents of band members assume that the director will provide safe and proper transportation, adequate chaperonage and a watchful, though sympathetic eye from the time the organization leaves until it returns. The band members, too, should have reason to remember their trips with pleasure but should not be surrounded with conditions that invite misconduct.

If the organization requires more than one bus, supervisors should be provided for each conveyance. If the band is made up of both boys and girls, women chaperones should be included, preferably members of the school faculty. The director should provide the chaperone in each bus with a list of students traveling in that vehicle and ask that the chaperone call the roll before departure when going and when returning from the town visited.

A simple way of informing parents and band members of the necessary arrangements before making a trip is to have a bulletin of information mimeographed and sent home with the students or mailed to the parents before the trip is made. The parents should be invited to send any suggestions, questions or comments to the director and should be asked to signify their approval if the arrangements are satisfactory. This plan requires some comment from every parent and prevents any misunderstanding of the facts due to students accidentally or deliberately misquoting the information. It also indicates to parents that their wishes and desires have proper influence on what the band members will or will not be asked to do.

The mimeographed statement might include the time and place

of departure from the home city; whether the band should dress in uniforms before beginning the trip; the time that the uniform room will be opened; the money each student will need to pay for food and admission to the game if required; the approximate time the game will end; the time of departure from the city visited; the approximate time of return to the home city; the length of time required to change from the band uniforms into street clothes; and, if a telephone is available in the music rooms, the telephone number. The names of the supervisors or chaperones should be included, as well as any rules of conduct which have been previously evolved.

A last word. At any time when a quick decision must be made, the director should measure his judgment against the rule which was previously stated in this section: *the band director is personally responsible for the health, safety and well-being of the entire band personnel.*

SECURING INFORMATION AND SUPPORT

Experienced directors of marching bands are the first to admit that their knowledge of how to secure information and support for the band has been acquired from a great variety of experiences. If a new director needs help in organizing a marching band, he might be interested in some of the possible sources of information and support which are described here.

Publicity

High school athletic events receive good publicity in the sports sections of the local newspapers. If the band contributes to the success of the event and makes its appearance at all or most games, the director may be requested to provide materials for "stories" about the band. Some papers prepare a special sports edition for the big game of the year and need pictures and materials to make interesting feature articles both before the game and in later after-game editions. Copy describing the half-time and pre-game activities can be written up in advance and set into type in readiness for the first edition of the newspaper which describes the outcome of the contest.

Photographs of the band in action may be taken in advance or at the actual performance. In the latter case the photographer may get better results if he knows beforehand what formations or maneuvers promise to make the most interesting pictures.

Some local radio and television stations broadcast high school football games. The announcer should be provided with a cue sheet similar to the one described for use over the public address system. It is also well to prepare additional information which can be included in the verbal description of the band's activities, such as the number of students in the band, the percentage of new members, accounts of the band's traditions and attainments, and any other human interest material. If pre-game activities are planned, such as the performance of the national anthem, the director should provide a written description that will adequately inform the announcer of the activities he should anticipate.

Programs

Some high school band organizations assume the responsibility for the preparation and distribution of printed souvenir programs for the school athletic contests. This is done in order to raise money to purchase needed equipment, finance band trips, and support other activities not provided for by regular school appropriations. A project of this kind requires the hard work and time of band officers and members and must be well organized and supervised to be successful. It should not be undertaken lightly; the amount of work increases as the project progresses. The following are a few of the things to consider:

1. Securing names and numbers of players from coaches of both schools.
2. Selling advertising space; collecting advertising copy and delivering it to the printer.
3. Selling the program at games; recruiting a corps of salesmen, etc.

Any local printer can supply an estimate of the cost of printing programs of various sizes and can give practical advice about obtain-

ing advertisements and the current rates which may be charged for such space on the program.

Printed Materials

An annotated list of some of the available printed materials on the subject of marching bands may be found in the Bibliography, pages 277 to 280. Some of these articles and books assume that both the band and the director already have considerable knowledge and skill; others apply particularly to the marching band with a membership of sixty or more. However, many of these sources contain ideas that can be translated directly into action by most bands, large or small. A growing collection of such publications should be a part of the director's permanent professional library.

Band Directors

Probably the best sources of information are neighboring band directors who have had experience with marching bands. Most of them like to talk shop. The director should invite them to observe and analyze his band in public performance and request that he be permitted to do the same with theirs. Many ideas used at football half-time appearances have been created by the directors themselves. When new ideas occur, the director should jot them down for future reference. If this plan is followed, a growing file of useful ideas may be developed into plans which can be used for the organization.

Alumni

Alumni of the band often are willing to be of help in many ways. Drum majors, twirlers, and specialists on various instruments will give their services if they know they are wanted. It also has an impressive effect on present band members when those who are now out of school continue their interest in the organization. Some former band members may have had training in marching with military units. They can be of much constructive help in the development of precision in the execution of marching movements. Some may have been

members of military bands and will have a wealth of useful information.

Band Parents' Club

Some band directors have stimulated the organization of a band mothers' club or a band parents' club. These organizations have often aided the band in securing necessary financial assistance and other support from the community and in making known the needs of the music department to the school board. A statement of opinion from such groups carries much weight because they speak not as members of the school staff but as parents, citizens of the community, and taxpayers who have a substantial stake in determining the quality of public school education.

CHAPTER NINE

THE PURCHASE AND CARE OF UNIFORMS AND INSTRUMENTS

It is generally accepted practice for high schools to provide their bands with uniforms and certain instruments. The reasons for the wide acceptance of uniforms seems obvious enough. The brightly colored costumes add pageantry, ceremonial splendor and display to the performance. Dressed in uniform for a public appearance, the members of the band no longer are a heterogeneous collection of high school students; they become, visually at least, a cohesive unit.

UNIFORMS

The acquisition of uniforms for the band generally has more effect on the morale of the group than buying new equipment, trips to other localities, or achieving a superior rating at a music competition festival. The day when each member fits himself into new regalia will for some time to come be remembered with special pride and warmth.

PURCHASE

Once a band has established itself as a permanent part of the school music program, talk soon comes around to the purchase of

uniforms. This is especially true if neighboring communities already have bands that are suitably costumed. This enthusiasm for the purchase of uniforms often develops quickly and demands immediate action. Despite this pressure for prompt delivery, the director should take the time to gather all relevant data and consider the final selection carefully; he will be rewarded by the acquisition of a costume best suited to the needs of the organization and to the funds available to make the purchase.

Prices for uniforms vary because the requirements of customers differ. Not all organizations are able to pay for the very best, so, in order to reduce cost, less expensive materials are used and less care is taken in making the costume. The manufacturers are equipped to supply stock models in a variety of styles, materials and prices. The buyer's market is not limited and therefore should be carefully explored. If a special design is desired, this too can be provided.

Purchasing uniforms, a good-sized task in itself, does not end the problem. A substantial quantity of additional, perishable equipment is thus acquired, and the responsibilities of the director are multiplied. So, if uniforms are being procured, plans must be made for their storage, regulations established for their use, and an efficient manner of distributing and collecting them from individual members devised.

An investment that is likely to run into a four-figure sum of money should not be the sole responsibility of one person. After all the appropriate information has been gathered, there should be some ultimate authority who will finally say, "This is the uniform we will buy." One plan is to create a committee composed of the principal of the school, the band director and one or more persons who are interested in the band. These committtee members should examine the data and the sample uniforms submitted by each interested firm. A choice based upon the best thinking and analysis of this group will then become the final decision. A second means of establishing responsibility is to select a committee that will have the authority to prepare a set of actual specifications for the type of uniforms desired. These specifications are then submitted to various manufacturers of uniform equipment or their distributors with a request for bids indi-

cating either unit cost or the price for the entire order. If the bids are to be based on unit costs, the specifications should include the provision that the quantity may be increased or decreased as much as 25 per cent at the discretion of the purchaser. If this plan is to be used, the purchasing department of the school system can supply valuable advice in drawing up the specifications properly.

Whatever plan is ultimately selected, the director should remember that the uniforms will be used for a ten-year period or perhaps even longer. He is not buying them for himself but, in all likelihood, for one or more successors. The final decision must be made carefully because many people will have to "live with it" for several years to come.

To secure information on band uniforms, the band director should consult current issues of music education magazines. (See the list of publications in the Bibliography, pages 277 to 282.) He should write to the various manufacturers of uniforms who advertise in these periodicals for catalogues, swatches of material and price lists. After studying these carefully, the director can begin to form some general impression of the type of uniform which will be best suited for the band.

Styles

One of the most important factors to consider in purchasing uniforms and selecting the proper type and quality is style. There was a time when pictures of the band in a great many high school yearbooks showed the members dressed in capes and caps of a type called "overseas caps," a term which identifies them with the period right after World War I. While these costumes still are found occasionally in high schools, to equip the band in this manner now is a poor use of uniform funds. Students will not be satisfied to wear capes for long when the neighboring high school band is, in their eyes, more elegantly and appropriately attired.

Another expedient is to designate a sweater as the official band uniform, to be purchased by the student. If this plan is followed, the sweaters should be all of the same color and design; often the school

will furnish a suitable emblem. The students may also buy trousers of like color and design, usually white duck. The general effect is attractive, and this plan is a good substitute for more elaborate and costly uniforms. However, if the band is in an area where a majority of bands in surrounding communities have complete uniforms, it will be only a matter of time before students become dissatisfied with their attire and begin agitating for the purchase of new uniforms.

The type of uniform most commonly used consists of a cap, often of a type called "Pershing style," a jacket and trousers, provided generally by the school. Many styles of jackets are open at the throat. This means that all band members should wear the same kind of shirt, usually white, and ties of like color. There are some uniform styles that permit the coat to be buttoned at the throat, cutting down the amount of uniform equipment the student must provide and also insuring conformity.

A uniform that looks attractive when viewed individually may produce quite a different effect when the band appears as a unit. For example, the width of the stripe on the trouser leg is important. This and other contrasting areas of color should be visualized, considering first the individual uniform and then all uniforms as seen both in concert and on the march. It is better to have too little trim and contrasting color than too much. Exotic styles, a profusion of colors, and decorations to be hung, sewed and pinned to the garments may provide a dashing appearance for the first season, but when worn again and again, year after year, it is the plainer, more conservative design which continues to be presentable and in good taste. Each demountable accessory added also means one more thing that can be lost.

Should the girls who are members of the band be supplied with trousers or skirts for their uniforms? Both have been used, and there are advantages in either choice. A majority of high school bands supply trousers because they provide more uniformity of appearance on the march.

Color

Many schools elect to purchase uniforms in their school colors.

Although this practice is good for those schools whose colors are appropriate, there are some colors that fade quickly and simply are not practical when the uniforms must be used for many years. Some shades of maroon, for example, fade noticeably, and new uniforms purchased as replacements no longer match the older ones and so detract from the band's appearance. If the school colors are not well suited for uniforms, it is far better to purchase clothing of a color that will be more permanent, such as navy blue, using the school colors in accessories.

Quality

The amount of money spent on each uniform pretty well defines the quality obtained. Manufacturers of uniforms are in a competitive market, and it is safe to assume that no manufacturer will remain in business over an extended period of time if his product is consistently overpriced. Less expensive uniforms can be produced by using cheaper materials, not only in the outer cloth but also in the lining, the hidden materials, pockets and by using less costly tailoring. The best investment is a high-quality uniform because it will wear longer and look better; it can be dry-cleaned frequently without losing its shape, it will keep its press, and the materials used will be preshrunk and color-fast throughout.

In examining samples of uniforms, the director or purchasing committee should look for a label or ticket which gives information regarding the fiber content of the outer cloth. Any uniform made of wool must have such a ticket to be within the requirements of the Wool Products Labeling Act of 1939. The ticket should contain information regarding the wool-fiber content, the percentage of other types of fiber used if the garment is not all wool, and the name of the manufacturer or firm selling the uniform. There may be several types of wool listed. Virgin wool is all new, unused wool fiber. Re-used wool means that the wool fibers have been reprocessed from wool fabrics that have been worn or used. Reprocessed wool is made from scraps and cuttings not used before reprocess.

There are several types of woolen fabric that can be used for

the outer cloth of the uniform. Wool whipcord is preferred by many who have had the opportunity to observe the wearing qualities of several types of uniforms. Serge is serviceable, but it develops a shine long before the uniforms have outlived their usefulness. The same is true of gabardine. Wool cloth should have some nap to keep it from becoming shiny.

The linings of uniforms vary distinctly in quality. The more expensive garments generally are lined with a rayon twill that is firm and closely woven. If uniforms in different price ranges are examined, the low-priced uniform will often be found to have a coarser, more loosely woven lining. There are generally no labels that define the quality of the lining, but the manufacturer should, on request, supply reliable data showing that the lining is preshrunk and color-fast. This is important because perspiration will make colors run in linings that are not color-fast, damaging the students' shirts.

The hidden, inner material between the outer cloth of the coat and the lining is called the coat front. It is easy to cut costs here because the materials cannot be seen, but the quality of this inner material has great bearing on the wearing qualities and appearance of the coat. Better materials will enable the coat to withstand frequent dry-cleaning and to regain its shape quickly when it is allowed to "hang out" on a clothes hanger. Here again, the purchaser should compare more expensive garments with those of low cost. When the front of the coat is grasped firmly in the hand, or if the hand holding the coat front moves down over the length of the coat, the materials should feel soft and yielding and should spring immediately back into shape when the hand is released. Cheaper materials that feel bulky and stiff, will not spring back into shape as quickly and will crease if sufficient pressure is applied. The best coat fronts are made of hair canvas, which is goat hair spun with rayon. Cheap grades contain sizing in order to give, more or less temporarily, the effect of being wrinkle-resistant. Some of the lowest grade uniforms have coat fronts of ordinary burlap. If the coat is to withstand sev-

eral years of use, the quality of the coat front will be of great importance.

Shoulder padding in cheaper uniforms is coarse and lumpy to the touch. Again, the purchaser should test by comparison. The shoulder padding should feel light-weight to the touch but firm and even throughout. The tailoring of the shoulders should not be exaggerated and require too much padding.

Pockets also aid in indicating the quality of the garment. Cheaper uniforms consist of materials made to appear firm and durable because they contain sizing, which is gradually removed through dry-cleaning and ordinary wear. If sizing has been used, the cloth in the pockets will wrinkle and crease when the material is crushed in the hand. The best type of lining for coat pockets is Silesia, and closely woven cotton twill should be used for lining trouser pockets.

The interlining of the collar is also important. Again, sizing is sometimes used to give the illusion of firmness. When the edge of the collar is rolled forward, it should spring back into its proper position. Interlinings with sizing will crease and will not quickly spring back into shape.

Quantity

The buying of uniforms often acts as a recruiting force for the band. Once the original purchase is made, the members of the band feel that each member must be uniformed for every appearance; every new member added to the organization means that a new uniform must be acquired. It is wise, therefore, when the original outlay of money is being made, to anticipate an expansion of membership. Each year thereafter some money should be set aside to purchase a few uniforms to take care of the growth of the band and deviations in student size. If this is done annually the outlay will never have to be large, and the director will not need to improvise substitute uniforms in the years when the band reaches high enrollments.

Size

Fortunately, there seems to be some sort of natural law governing the growth of students of high school age which provides that annually the number of fat, thin, tall and short students remains approximately the same. Stock sizes in men's ready-to-wear suits are, after all, only a happy average; merely making a suit to measure does not imply that for most students it will not end up being quite near to a regular stock size. There are always a few who need special fitting, but they too seem to follow some pattern of deviation.

When uniforms are to be fitted the second and succeeding years after their purchase, the director can ask how many students feel that they can wear the same suit they wore last year, and fit these students first. Ample time should be spent in fitting the remaining members of the band. With judicious interchange of coats and trousers it is generally possible to refit almost the entire band without any alterations on the garments. Where alterations are necessary they should be made by a tailor. The director should make a permanent arrangement, if possible, with a tailor shop or the store where the uniforms were bought to do all the repairs and alterations. When sleeves are to be shortened and trousers altered, excess material should not be cut off but rather folded and tacked down so that the sleeve or trouser leg may be lengthened in another year if need be.

Another way of purchasing uniforms is to order according to regular stock sizes, which permits all suits of the same size to be hung together at the beginning of the year when fittings are to be made. Students can then call for the suit of the size they believe will fit them.

Special Uniforms

A few uniforms will be required which differ in some way from those supplied to the regular members of the band. The director of the band should by all means be provided with a uniform. Sometimes

bands are seen at public performances with the director appearing in a business suit. This detracts from the appearance of the unit. If the budget for uniforms is small, an economical solution is to buy the same type of uniform for the director as is used by student members, with a slight variation in the type of trim. The sleeve braid can be placed in a different design, a shoulder decoration may be used if students' uniforms are equipped with citation cords, and the breast pocket may have the gold emblem "director." Should the director leave his position, his successor, if of different size, can transfer the insignia to a different uniform.

It is far better to provide a permanent uniform for the director. Some schools furnish one of the same color as that used by the members of the band; others costume their directors all in white.

The drum major also may be provided with a special uniform. Most uniform manufacturers have designed a special type of uniform for this officer of the band, often in white, with ornate decorations. If such a uniform is purchased, it may be necessary to consider size when choosing among the candidates for the position, or to purchase a new uniform if the drum major cannot wear what is at hand. An economical solution is to buy for the drum major the same type of uniform used by all band members, with special trim which may be removed from year to year if different sized coats are needed. If the uniforms of the band are of a dark color, the drum major may wear white flannels and white shoes with the regular uniform jacket. A shako for the drum major should be purchased to become a permanent part of the uniform equipment. The head size is adjustable in most models.

Color guard members need uniforms and these may be the same as those worn by members of the band. Some bands equip the color guard with a different type of uniform, but here again the student must be chosen to fit the uniform rather than because of his aptitude for the task.

Twirlers very often provide their own costumes. Sometimes band funds are used to purchase the necessary materials to make the

uniform. Some music departments have purchased a shako for each twirler as permanent marching equipment.

Special Insignia

Special insignia are usually not included in the unit cost quoted by manufacturers of uniforms. Most school band uniforms have a shoulder patch especially designed for the school with the name of the organization and often some emblem representing the school. These should be ordered at the time the uniforms are purchased. Sleeve insignia, often chevrons, are used to designate the officers of the band, and sometimes citation ribbons, worn on the breast of the jacket, are awarded for fulfilling properly the requirements of the band for a school year (see Chapter Eight, pages 214f.). Citation cords add color and are not costly, and some bands use them as recognition of merit, although the more general practice is to provide one for each uniform in the band.

Financing the Purchase

Financing the purchase of uniforms often presents a problem, particularly in smaller communities. Some states forbid the use of public tax funds for the purchase of band uniforms, football equipment and the like. Other localities find that the budget from tax funds for musical activities is too small to allow for the purchase of uniforms. The responsibility generally rests upon the individual school and its music department.

The most difficult decision to make seems to be that of actually deciding that uniforms are to be purchased. Once this is done, and the news begins to spread, many people become interested in the project. Most schools that have undertaken the purchase of uniforms successfully have found that it is best to use the many possible sources of help within the community in a short period of time rather than to extend the fund-raising activities over a long period. The devices used to raise the necessary funds to purchase uniforms have shown great variety and ingenuity. Because the marching band contributes

materially to the public interest in school athletic contests, some high schools deduct ten or fifteen per cent of the gross income at these events and turn the money over to the music department for the purchase of uniforms. One community decided that the admission prices should be raised a reasonable percentage and maintained at that level until the total cost of the uniforms had been met. Other music departments have arranged a concert series, creating a fund for the purchase of uniforms from the proceeds. If season tickets are made available, the selling campaign may be concentrated into a short period of time. The season-ticket plan usually provides more money than would the sale of tickets for several individual concerts. Other bands enlist the aid of community organizations such as service clubs, lodges, chambers of commerce, women's clubs and music clubs, or organized band parents' clubs. The director should interview community leaders and those in close touch with fund-raising activities. If they are willing to support the band's desire for uniforms, many excellent means of raising the necessary funds can be devised.

Students may also be asked to provide some of the necessary uniform equipment themselves, but in that case they must remember that uniformity in all details of the costume is necessary to produce the best effect. Even seemingly small details, if neglected, can be so noticeable that an expensively uniformed band may appear nondescript and shabby.

Shoes should be of uniform color—black, brown, or white. If students deviate from this rule there is no one to blame but the director. When students have pride in their organization, they resent non-conformists and apply the not inconsiderable pressures of their group to gain compliance with the rules. This pride does not just happen by fortunate accident, but is generated by the director.

If black or white shoes are to be worn with the uniform, remember that not all students may own them, and some may have difficulty in raising the necessary money to purchase these and other necessary items. The school counselors not only can help to identify these students but also can give the names of various community agencies from which assistance may be received. Another solution to

the problem is to ask students to bring to the uniform room shoes which they have outgrown but which are still in usable condition. These may be borrowed by other students during public appearances and left in the uniform room. If black shoes are used as part of the band uniform, students can wear rubbers during marching activities when the ground is wet without attracting much, if any, notice. Saddle shoes, "loafers," and other similar types of footwear popular with adolescents are not, of course, acceptable as part of the band uniform. Some university and high school bands have solved the problem by the purchase of spats, which can be worn over any type of shoe and preserve the appearance of uniformity.

Socks of uniform color should be designated as a regular part of band equipment, particularly for concert performance. Black socks, if they are suitable for wear with the type of uniform purchased, are a good choice, and a supply in various sizes may be purchased with band funds. When members of the band come to check out their uniforms the manager should see that each student is wearing the proper socks. If the player has neglected to dress properly, the manager can then supply him with a new pair from the supply in the uniform room. The student will be expected to pay the purchase cost of the socks. Merely having a supply of socks for sale seems to jog the memories of the band members, and generally, during the period of a school year, only a few pairs of socks are sold where this plan is in effect.

Shirts and ties also are a part of uniform equipment. White shirts seem to be most popular because they present a neat appearance and most band members already own at least one. Ties may be purchased with band funds by the dozen, often at reduced prices from a local clothing merchant. The ties can then be sold individually to the band members. A few extras should be kept in stock for emergencies. If the individual students are expected to purchase ties at clothing stores, a variety of shades of color and differing styles will be the result.

Some schools purchase only the jacket and cap of the uniform, requiring the student members to purchase trousers. This is a poor

form of economy because students will rarely buy the same styles and shades of trousers, and one of the primary purposes of uniforms, conformity, is thereby defeated. Participation in instrumental musical activities is expensive at best; band members have already in most cases purchased their own instruments, and others may have the additional financial burden of fees for private instruction. Band members also loyally contribute much time and effort, more perhaps than to most of the subjects in which they are enrolled. It is not a common practice to require those who aspire to be on the football squad to furnish their equipment, and there is little logic to support the assessment of band members for the purchase of this type of uniform equipment.

CARE

The results of proper care of band uniforms become apparent only after several years of use. If well-made, high-quality garments are purchased, it is reasonable to expect that they will have a long life. The actual hours of wear given each uniform during a school year are relatively few. The uniform, then, should have the possibilities of as many hours of use as the average good-quality business suit. Each school situation presents its own particular problems of caring for uniforms; however, there are some general policies that are applicable to many schools.

Keep uniforms in the storage room. When uniforms are being purchased, facilities for their storage should be arranged. The storage room should be as close to the rehearsal room as possible, a room that can be locked securely and not in any out-of-the-way place that will encourage vandalism. Dressing rooms that ensure privacy should be assigned, and these should be under the supervision of appointed student leaders. If street clothes are to be left in the dressing rooms, the doors should be locked while the students are away for their public appearance.

The storage rooms should be thoroughly cleaned and inspected carefully to see if there are any cracks or openings that would admit

moths. If any openings are found they should be sealed with tape. The room should then be thoroughly sprayed with an insecticide. Pipes should be installed on which to hang the uniform coat and trousers. Above the pipes two or three decks of shelving should be installed to store the caps. Compartments should be provided, each wide and high enough to accommodate one cap. Provide room for future expansion. There should be enough space for each uniform so that it will hang free and clear of adjacent uniforms. When the spacings have been determined, the spot where each hanger will be placed should be marked on the pipe with the number assigned to the uniform. This enables the managers to return each uniform to its proper place very quickly and facilitates the checking-in of the uniforms.

Good-quality hangers should be used. Wire hangers do not have sufficient strength for long usage and do not provide the proper kind of support. A curved, wood wishbone type of hanger, with a wire to hold the trousers firmly against the wooden crossbar, is preferable.

A Dutch door, one divided horizontally, so that the lower part can be shut while the upper remains open, should be provided for the uniform room. The surface of the lower part should have a counter about one foot wide, on which the uniform manager can lay out the uniforms when he is inspecting them at check-in time. This will also keep other band members from walking in and out of the uniform room.

To protect the uniforms from dust when they are not in use, cup hooks should be attached at one-foot intervals along the outer edge of the shelving immediately above the pipe racks holding the hangers. A length of unbleached muslin should then be attached to the cup hooks. The muslin comes in bolts wide enough so that the material will reach below the bottom edges of the uniform coats.

The best method of insuring proper care of uniforms is to insist that they be checked in after every performance. This is difficult when the public appearance ends late in the evening and students are concerned about returning to their homes. It is further complicated when school buses are used to transport pupils to school, because this

means that many students will have a long way to travel to return to their homes. Still, the plan has been used successfully in just such situations and over an extended period of time.

Of course, it is inevitable that some exceptions must be made. One school allowed students to check out uniforms and bring them home in order to take pictures. Each student was required to sign his name on the uniform card, indicating the date and purpose for removing the uniform from the school building. A second exception was made on some out-of-town trips. The bus, when returning, passed the homes of several students. These band members were permitted to return their uniforms at the first rehearsal of the band after the performance. Other exceptions can be made, but in general it is best to keep the uniforms in the storage room when they are not in use.

In some cases this rule may be impracticable. In large cities where public transportation must be relied upon and students may be scattered over a broad area, it may prove more convenient to permit the students to keep their uniforms at home. If so, students must know what is expected of them in order that the uniforms may be preserved in good condition.

Place responsibility for damage. High school students are at an age when souvenir collecting seems to be a major hobby. While some may confine their interests to menus or match folders, the various insignia on the uniforms provide a strong temptation. The director should have printed or mimeographed a card listing the various items which constitute the uniform. Both parents and students should be asked to sign the agreement card assuming the responsibility for loss or damage. While this agreement is not legally binding, it has an excellent psychological effect, and all persons concerned have an accurate idea of the cost of the equipment. A sample of the card that might be used is shown in Figure 64.

Work out a routine for checking uniforms in and out. The uniform manager and his assistants should be on hand to open the uniform room at a specified time before each performance. A half hour before the time of departure is generally sufficient, especially after

the routine of dressing for performance has been established. Students line up, and as each appears at the counter to receive his uniform, the manager asks each player to show that he has the proper uniform equipment, such as the proper type of shirt, tie, socks and shoes. The student then goes to his assigned dressing room, returning to the uni-

Name of School System
Name of School
Music Department

BAND UNIFORM AGREEMENT CARD

We agree to assume the responsibility for any loss or damage beyond ordinary wear to the following items of uniform equipment:

Cap (cost)*	Citation cord
Coat	Insignia
Trousers	

_____
PARENT

_____ _____
DATE STUDENT

* In preparing the card list cost of each item.

Figure 64. Band uniform agreement card

form room to check in his street clothes if he so desires. When the members are ready, the drum major or the student president takes charge of the band until reaching the place where the performance is to be held. The director should, of course, be present at all times.

After the performance the students should check out their street clothes and remove their uniforms. All garments are brushed, spots removed, and the uniforms hung properly on hangers. The uniform

manager inspects the uniform and, if it is acceptable, hands it to the assistant uniform manager, who hangs it in its proper place on the racks and puts the cap away in its compartment. The second assistant uniform manager is responsible for the in-out file, described in detail on pages 244 and 245 of this chapter. If the uniform manager finds that the uniform is not in proper order, the student not only must spend additional time on the tasks assigned to him by the uniform manager, but he must go to the end of the line before he can bring his uniform for a second inspection. One or two experiences of this nature, with the resulting delay, are generally enough to convince band members that it is far better to have everything in perfect order before handing in the uniform. The director must insist that each member check in his own uniform. The senior members of the band particularly may feel that their dignity is being slighted and, where this plan has been put to use, some ask a younger member to check in their uniforms. Here it is the obligation of the director to state in strong terms that members who cannot subscribe to the regulations that the band has conceived will no longer have a place in the organization. Any repetition of this irregularity is sufficient cause for dismissal from the band. While this may appear to be harsh treatment, it only points up the belief that once deviations from the regulations are tolerated from a few, they must be permitted to all students.

Have uniforms dry-cleaned and pressed regularly. Students should not be permitted to press their uniforms at home. Dry cleaning and pressing should be entrusted only to commercial cleaning establishments. The uniforms should be cleaned at least once a year, and the additional cost preferably should not be borne by the students.

It is often possible to get a reduced rate from a cleaning establishment for the whole set of uniforms, particularly if the work may be done at the convenience of the cleaner during the summer months. Dry-cleaning establishments often will go to greater lengths to supply service in the summer because they have more time to care for the uniforms. The cleaner should be instructed to inspect all garments and make necessary repairs such as fastening loose buttons, tacking

down linings, fastening insignia where called for and, in general, making sure that everything is in good order. If the drum major's shako is covered with fur, it should be moth-proofed at this time.

If funds are not available for cleaning, particularly after the first year the uniforms have been worn, have the uniform managers prepare the suits for summer storage. Large tables should be set out-of-doors in a sunny place. Each garment should be brushed thoroughly, all spots should be removed and the garment allowed to hang in the sun for an entire day. Students should be warned that spotting with carbon tetrachloride is dangerous if it is done for an extended period of time in an enclosed room with poor ventilation. For this reason it is better to do the work outside. After all uniforms are brushed, spotted and aired, the uniform room should be cleaned thoroughly, the uniforms returned to their proper places and the room sprayed with insecticide. The door should then be taped shut for the summer.

Establish a means of identifying uniforms. There are many possible means for identifying the uniforms being checked out. Whatever method is used should show at a glance which uniforms are out and which remain. A simple method is to provide a vertical board like those used to hold time-cards at industrial plants. Such card-holders may be purchased or made in the wood or metal shop of the school. The roll of the band membership should be alphabetized and an individual card prepared for each member of the band, listing last name first. The first name on the roll is assigned slot number one in the board and uniform number one. Each name on the roll has an individual card, numbered in consecutive order, with each uniform receiving a corresponding number.

Circular paper tags with reinforced metal on the edge and strings attached may be purchased at a stationer's. The tag should measure about one and three-quarter inches in diameter. Each tag should be numbered plainly on both sides. Tag number one should be attached to the first uniform, which is assigned to the first name on the vertical file. Numbers also should be provided for any extra uniforms not in use so that they may be identified. Students should memorize their

uniform numbers. Anderson, John, whose name is the first on the roll, appears at the uniform room door and calls out "Number one." The assistant manager takes uniform one, identified with the tag, and hands it to John Anderson. The second uniform manager moves the card from the side of the board marked "in" to the opposite side, marked "out." The board must have at least twice as many slots as there are cards to accommodate. When the board is made, it is well to have many more slots than are needed, to allow for possible future expansion and the additional uniforms which may be purchased from year to year. This system shows at a glance at any given moment what members of the band have or have not appeared to check out their uniforms.

Supply equipment for uniform care. Good-quality whisk brooms or clothes brushes should be part of the permanent equipment of the uniform room. Students should inspect their uniforms each time after wearing them to see if there are any spots to be removed. For removing greasy, oily substances, an effective solution is carbon tetrachloride, which may be purchased in bulk lots at reasonable prices at a drug store. Sweets may be removed with water. Spotting rags should be provided, some to be used only with water, others for carbon tetrachloride. To make spotting cloths, strips of good-quality wool cloth should be cut two to three inches wide and long enough so that, when tightly rolled, each will make a cylinder-shaped roll about an inch in diameter. The cylinder should be wrapped with thread. Pouring the spot-remover on one end and rubbing from an area an inch or more from the outside edge of the spot toward the center, work around the outside edge of the soiled area. This avoids leaving the ring that results from starting at the center of the spot and working out toward its edges. The uniform manager should understand the process completely and should instruct band members during a rehearsal period. He should also describe in detail how uniforms should be brushed and hung on hangers in order to pass his inspection.

When all uniforms have been checked in at the end of a per-

formance, the muslin cloths hung in place and all equipment put away in proper order, the uniform manager should spray the room with insecticide.

Shoe polish, an applicator and polishing cloths should also be part of the permanent supply equipment of the uniform room.

Establish regulations for the care of uniforms. The preparation of a set of workable regulations for the use of uniforms, and their acceptance by all concerned—parents, students and director—is a necessary safeguard if the uniforms are to be preserved in good condition over a long period of time. The development of these regulations in itself presents a profitable learning situation, and in developing them cooperatively the students take the first step necessary in securing compliance. The director should appoint a student committee that is representative of the student leadership as well as of the rank and file of the band. Meeting with the director, the committee can work out a tentative set of recommendations for discussion during a band rehearsal period. When the statement of policy is shaped in final form and approved by the members, a letter to the parents of band members should be prepared, telling them how the rules were made and the purposes they are intended to serve.

The rules should, first, ensure proper care of uniforms, both when they are being worn and when they are put away. Second, the rules should encourage uniformity of appearance. The following list of rules, elaborated earlier in this chapter, should be useful:

1. Keep uniforms in the storage room.
2. Place responsibility for damage.
3. Work out a routine for checking uniforms in and out.
4. Have uniforms dry-cleaned and pressed regularly.
5. Establish a means of identifying uniforms.
6. Supply equipment for uniform care.

After the regulations have been made and the members of the band have accepted them, it is the duty of the director to insist that they be observed. While much of the responsibility can be delegated to student officers, it is always the director who ultimately must shoulder the criticism if the students do not discharge their obliga-

tions in a proper manner or if their behavior brings discredit to the organization and the school. If the plans are formulated wisely, the majority of students will wish to comply. The pressure of their opinion can be utilized to guide the nonconformists into a more acceptable kind of behavior.

INSTRUMENTS

If a concert band already exists in the school before the marching band is organized, woodwind, brass and percussion instruments—either school owned or purchased by individual students—will already be available. The instruments used in the marching band are the same as those used in the concert band, with the exception of some instruments in the percussion section. It is these percussion instruments that will be here described in some detail.

Band directors know that several instrument manufacturing companies produce brass and woodwind instruments in more than one grade of quality and, hence, of price. If the instrument is to be used for an extended period of time and the student expects to become reasonably proficient in its use, it is more economical in the end to purchase a first-grade instrument.

PURCHASE

A wide assortment of percussion equipment is available to fit a variety of purposes and to accommodate purses of varying sizes. The best policy is to buy high-quality equipment, for it should and can have long life.

It is desirable to devote one full rank of the marching band to the percussion section. One bass drum is required and one set of cymbals; the remainder of the rank should be made up of field snare drums.

Field Snare Drums

Field drums are necessary for the marching band. Concert drums cannot be slung properly and therefore should not be used. The field

drums should measure either twelve by fifteen or twelve by sixteen inches, and all field drums in the drum rank should, if possible, be the same size to ensure uniformity of tone. To provide more volume and depth of tone, gut snares rather than wire snares can be used. All drum equipment should be double tension, as double-tension drums provide separate tension adjustments for both the batter (or striking) head and the snare head. The batter head should have the greater amount of tension. Single-tension drums provide only one degree of tension for both batter and snare heads; therefore, one head must be always either too tight or loose. The small amount of money saved in using the single-tension drum will not compensate for the inconvenience and loss of quality in performance.

Mahogany shells are generally the least expensive, both in initial purchase and in upkeep. If the finish has been marred through use, the shell can be enamelled, perhaps in the school colors, and the drum will look like new. If funds are ample, more elaborate finish and trim can be purchased. Plastic "shell" is available in a variety of colors and improves the appearance of the drum. Metal hoops, nickel- or chrome-plated, are more durable than wooden hoops, but add weight to the drum. Each snare drum should have a mackintosh cover with either button snap or zipper closings.

Field-drumsticks should be heavier than those used on the concert snare drum. Leedy & Ludwig 1S, 2S (formerly numbered Leedy H-20, H-22) or model 21 are recommended. This type of drumstick provides more volume with less effort on the part of the drummer. The round bead is easier on the drum head, especially in damp weather, when more pointed beads have a tendency to scuff the batter head.

Snare drum slings are made of cotton webbing and are available in white or khaki. The slings are adjustable to accommodate players of varying heights.

Leg rests for field drums are not essential, but they do add a good deal to the comfort and efficiency of the drummer. There are two types of leg rests: one is bolted directly to the drum shell; the

other fastens to the tension rods and is easily demountable. The latter type is recommended. Leg rests aid the snare drummers in presenting a uniform appearance, because the drum can be kept in contact with the drummer's leg at all times.

Field drums may be provided with decorative cords and tassels. When the band is marching, these cords and tassels wave gracefully to the movement of the drums. The decorations are in no way essential, but are added only to provide eye appeal.

Bass Drum

The same bass drum may be used for both concert and marching performances. It should be double tension and, again, the mahogany shell is least expensive and may be repainted. A mackintosh cover should be supplied to protect both the finish and the heads when transporting the drum to the place where the marching performance is to be given. The cymbal should not be attached to the bass drum during marching season; a pair of cymbals should be played by another member of the percussion section. The bass-drum beater should have a hard felt head and a leather thong on the handle. The bass drum requires snap-on slings of cotton webbing, and these should be of the same color as those provided for the snare drums.

Scotch and Tenor Drums

After several years of marching activity, bands sometimes add scotch or tenor drums, or both, to the minimum equipment of bass drum, field drums, and cymbals. If the band is large, two scotch drums may be purchased and placed as right and left guides in the percussion rank. Beaters for scotch drums have hard felt heads and should have leather thongs for the player's wrist. Sticks come in pairs, for the right and left hands. Scotch-drum players provide eye appeal by twirling the sticks. Both heads of the drum are struck alternately, and the left hand may strike the right head, the right hand the left head.

Tenor drums are slightly larger than regulation field drums and have a deeper tone. Players are provided with two hard felt beaters. Tenor drums play principally on-the-beat rhythms. They are widely used in drum and bugle corps and are well suited for the parade marching band.

Cymbals

Fifteen-inch cymbals should be the smallest size purchased for the marching band. Cymbals come in matching pairs, each cymbal having a different pitch. K. Zildjian cymbals are recommended. Each cymbal should be fitted with a leather cymbal thong and a lamb's-wool pad. Cymbals should never be equipped with bolted-on wooden handles. This type of handle is rigid and not only damps the tone but also frequently causes the cymbal to crack with hard usage.

The leather thongs are adjustable to the hand size of the player. The thong should be held in the following manner: Allow the cymbal to hang horizontally. Place the hand, palm down, through the loops of the thongs just past the third knuckle of the fingers. Close the hand, permitting both thongs to slide in the space between the middle and fourth fingers. Closing the first more tightly applies more pressure. The cymbal then can be held in upright playing position.

Figure 65 illustrates the proper method of tying a cymbal knot. Lay the four ends of the thong flat, as in *A*. Fold the end of the thong marked 1 to the right, over the end marked 2, as in *B*. Then fold 2 downward over 1 (*C*); fold 3 to the left over 2 (*D*); fold 4 upward over 3 and under 1 (*E*), and pull ends tight.

Bell Lyra

Bell lyra are orchestral bells placed on a lyre-shaped metal frame. Most models have the same pitch and range, although a few cheaper models have a shorter range. Because of their great carrying power and pleasant sound, the tones of the bell lyra are effectively used to augment the melodic line. They are advantageously used

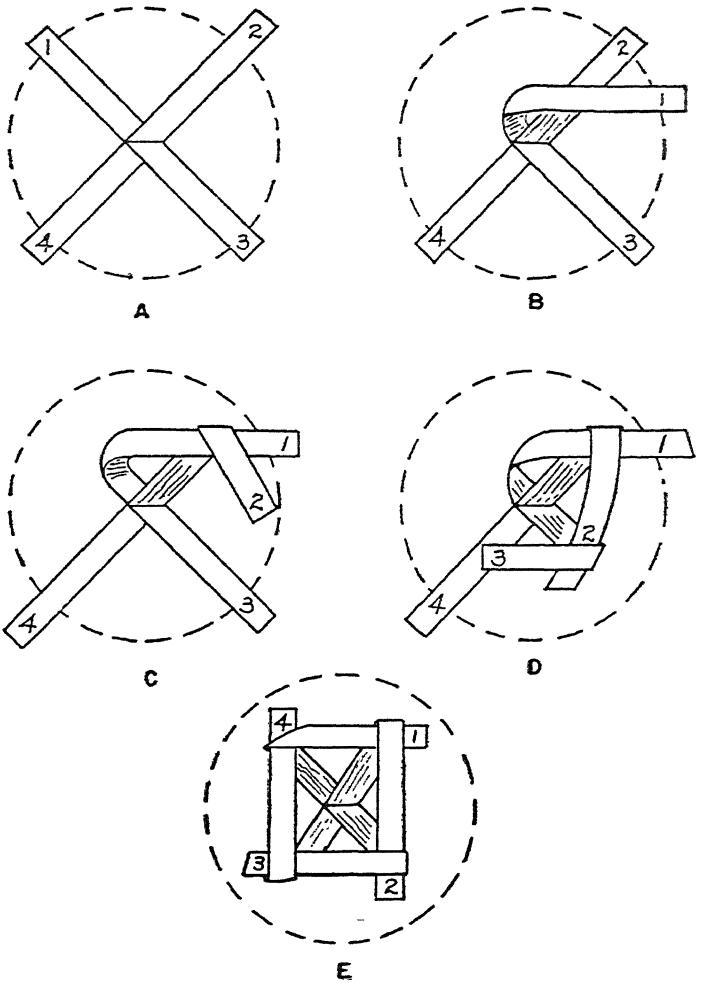

Figure 65. How to tie a cymbal knot

singly or in pairs and often are carried in front of the first rank of the band. Some bands march with bell lyra in the first rank or immediately behind the first rank.

Mallets with plastic tips and handles are preferable to those with metal tips, since metal-tipped mallets often put dents in the tone bars and cause them to get out of tune. The purchase of a bell lyra should include a metal tripod to which the bell lyra may be attached by

means of a set-screw. The bells can then be used for concert band performance.

CARE

Band directors, with years of experience as performers on band and orchestra instruments, sometimes forget that students do not automatically acquire knowledge about the care of an instrument with its purchase. The kind of care students give to musical instruments has direct effect on the quality of performance obtained and the length of time the instrument remains serviceable. Time spent in instructing students in the care of their instruments is amply repaid in improved performance and lowered repair costs. It is good practice to prepare mimeographed instructions for the care of instruments and distribute them to the students.

Brass Instruments

The brass instrument mouthpiece that is not cleaned frequently becomes unsanitary and the bore becomes smaller (because of accumulated matter); this affects the tone. The mouthpiece should be cleaned with warm water and a small brush or an ordinary pipe cleaner. It is good practice to boil the mouthpiece in water at least once a month.

Most brass instruments have one of two kinds of finish: silver plate or lacquer. Silver-plated instruments should not be cleaned with silver polish since the plating of silver is thin and the polish removes the finish. Soap (preferably mild castile) and water removes most marks. Wiping with a wet rag or a chamois is generally all that is needed if this is done often. The same holds true for silver-plated instruments with gold bells. Avoid leaving fingerprints on the gold bell. Provide sousaphone bells with cloth covers held in place by draw-strings. The covers should be removed only for public performance to keep the bells from becoming soiled by dust and handling. Brass-lacquered instruments (those that have a deep gold color)

are made of polished brass covered with either a clear or a gold lacquer. When the lacquer begins to peel, the exposed brass tarnishes. The instrument should then be relacquered by an instrument repairman. It is advisable to apply liquid or paste wax on the instrument about once a month to preserve the finish and to counteract the corrosive effect of perspiration from the hands. Lacquered brass instruments cannot be cleaned with hot water since this damages the finish.

Keep valve instruments in their cases when they are not in use to protect them from dust and damage. To clean silver-plated cornets, trumpets, and baritones, hold the bell of the instrument under a hot-water faucet, letting the water run through the instrument while working the valves up and down. Next, remove the slides, dry and then grease them with Vaseline. Pour a teaspoon of valve oil into the leader pipe once every four or five months to prevent corrosion in the tubing. Clean valve casings by removing the valves, screwing off the bottom cap and running a clean, soft rag through the casing. Grease the bottom cap with a very small amount of Vaseline, wipe the piston dry and replace it. Sousaphones can be cleaned and sterilized by attaching a steam hose (from the school heating-system boiler) to the leader pipe, or by using hot water. Clean and lubricate slides and valves in the manner previously described.

The trombone requires more care and attention than any of the other brass instruments because of its slide; even the slightest dent in the slide makes the instrument difficult to play. Each trombone player should have a long cleaning rod such as is used to clean a small bore rifle. Insert a piece of cloth about two inches wide and six inches long through the eye of the cleaning rod and pull it halfway through the eye. Saturate the cloth with ammonia to remove the oil and foreign matter in the slide. Remove the slide and run cloth through the outer casing several times, replacing the cloth when it becomes soiled. Repeat this procedure until the cloth comes out clean from the slide. Be careful not to dent the tubing at the end of the slide. Then, rinse the outer slide (if silver-plated) with hot water and drain. Wipe off

the inner slide with a clean, soft cloth and apply clean slide oil. Replace outer slide. Slides should be cleaned frequently and kept well oiled with trombone slide oil. The tuning slide should be cleaned and a small amount of Vaseline applied.

Woodwind Instruments

Woodwind instruments are made of wood, metal and various synthetic substances; of these, wooden instruments demand most care since this material is porous and water-absorbent, and excessive moisture causes cracks and checking. The bore of every woodwind instrument should be cleaned (more specifically, *dried*) after every using. A draw swab for a clarinet can be made from a triangular piece of chamois about six inches long and three inches wide at its base. Attach to the apex a stout piece of string about one foot long, weighted at the other end by some small, heavy object such as a lead fish sinker or nail. The dried bore of a wood clarinet should be oiled with pure olive oil or commercial bore oil. New instruments should be oiled every other day for the first several weeks; surplus oil not absorbed should be removed by drawing a clean rag through the bore. After this the bore should be oiled every two or three weeks with only a little oil, to keep the instrument from becoming oil soaked. The oil, in all cases, should be applied with a cloth swab and always before playing. Brush the dust from under the keys and from the playing mechanism with a small camel hair brush about one-half inch in width. The mechanism of the clarinet should be lubricated at each point of friction with commercial key oil or non-gumming clock oil (purchased from a jeweler). Apply the oil with a thin wire or pin on each bearing, key hinge or other point of friction. This prevents the use of too much oil causing damage to the instrument. These instructions not only pertain to wood B-flat clarinets but to all other varieties of wooden instruments.

Clean the saxophone each time it is played, using a cloth or chamois swab to clean the gooseneck and bell. A good type of swab for the body of the saxophone is the Le-Pactole Swab, which has a

small circular brush covered by chamois, enabling it to clean the tapered bore of the saxophone. Even though made of metal, the saxophone should be cleaned after each using to prevent it from developing a disagreeable odor.

Flutes, now almost without exception made of metal, should be cleaned after every using. Most instruments are provided with a ramrod-type cleaning bar. Insert either a piece of linen cloth or a piece of chamois skin into the eyelet to dry the bore of the instrument. Oil the points of friction as described for the clarinet. Should the pads become sticky and produce a clicking sound, clean them with a cloth that has been dampened with a little rubbing alcohol; the pads should not be soaked. Do not polish silver or silver-plated instruments with silver polish because some of the cleaning paste may get into the playing mechanism. Keep a clean rag or chamois in the case to remove stains caused by perspiration.

Clarinet and saxophone mouthpieces should be cleaned after every use by twisting the end of a piece of linen and drawing it through the bore. The cloth must not be rubbed against the tip (or end of the lay) of the mouthpiece because any friction will wear down the edges of the mouthpiece, causing a distortion of tone. Water should not be used to clean the mouthpiece, since it causes the cork to loosen, and hot water causes discoloration and warping. Keep the cork on all joints greased; cork grease is inexpensive and available at music stores. Remove any foreign matter from the mouthpiece bore with rubbing alcohol. The ligature should be replaced on the mouthpiece without being tightened to keep the mouthpiece from being warped.

Percussion Instruments

The most perishable parts of the percussion equipment are the drum heads. They are quickly affected by changes in humidity and lose their flexibility with age. They are easily pierced by sharp objects and often at the most inopportune times. Since a drum without a usable head is of no value, it is only a common-sense precaution to

keep replacements on hand during marching season. Additional heads, or even an extra drum, are not expensive and they will surely be needed. Therefore, both batter and snare-head replacements should be purchased and kept on hand for emergencies.

The heads of snare drums should not be loosened during periods of regular use except when it has been necessary to tighten them on a damp day. When the air is less humid again, the heads should be loosened the same degree that they were previously tightened. The batter head should always be tighter than the snare head. When either head pulls down too far, take the head off and soak it in cold water so that the gelatinous material in the drum heads will not be dissolved. Remember that a drum head soaked in water quickly loses its toughness and tears easily, so handle it gently. When it has been soaked, place it back upon the drum shell and tighten the tension rods just enough to feel the head begin to pull. Permit the drum to dry overnight, and the next day adjust the tension to proper playing position. Do not loosen the snares when the drum is not in use because they will get out of shape. Once every six months the tension rods should be removed, wiped clean, and oiled.

When snare-drum heads are broken, the easiest way to replace them is to purchase a head already mounted on the flesh hoop. The size of the hoop to be ordered is determined by the inside measurement or diameter of the flesh hoop. It is difficult to tuck drum heads, and unless one has experience and skill the results are generally far from satisfactory. Should it be necessary to do so in an emergency, procure a head about two inches wider than the flesh hoop. Soak the head in cold water until it is soft and pliable, place it on a flat surface, and put the flesh hoop on it. Tuck in an inch or two of head onto the hoop, using the handle of a teaspoon, bent to form a hook, to get the edge of the head under the flesh hoop. Then tuck an inch or two of head on the side exactly opposite the starting point. The third tuck should be made at a point halfway between the first and second points; the fourth directly opposite the third. Follow this procedure until all edges are tucked around the flesh hoop. Place the head on

the drum shell, replace the rim and tension rods, then tighten the rods to the point where the rim just begins to bear down on the head. If the air is dry or if there are drafts, cover the damp head with newspapers so that it will dry more slowly. Drum heads split when they are allowed to dry too quickly.

In localities where there is excessive rainy weather, snaredrums may be equipped with so-called "all-weather heads." This type of drum head is not made of animal hide but of a woven fabric impregnated with a waterproofing substance. The tone quality produced is poor compared with animal-hide drum heads, but the head can be used safely in rainy or damp weather and is durable.

CHAPTER TEN

SPECIALIZED TECHNIQUES

This chapter deals with specialized techniques of color guards, twirlers and the percussion section. The manual of arms for the color guard is described and the elementary aspects of the baton twirler's technique are examined.

Suggestions for the development of more specialized techniques in the percussion section are here included because this section has a greater responsibility than any other section of the marching band. Its performance is almost continuous; it provides the cadence for the marching whether other band members are playing or not. If the percussion section plays steady, clean, crisp, well-executed rhythms, the band sounds well and has good reason to look well in its marching. In performances at football games the goal may well be the continuous performance of music by the entire band, but there are many times when the full band does not play and the percussion section assumes complete responsibility for performance. In parades, too, the drum section carries the major responsibility for performance. Though an excellent drum section cannot, by its own efforts, make a good marching band, there is no superior marching band that does not also have an excellent percussion section.

PERCUSSION TECHNIQUE

Percussion players participating in the band's activities for a whole school year should be expected to advance in knowledge and skills at a rate comparable to that expected of any other section. It is no more excusable for the director to allow the drummers to improvise, play by ear and "fake" their parts than it is for him to permit similar practices in all other sections. The results would be chaotic.

Members of the percussion section should be able to play all the instruments in that section satisfactorily. A student should not play the bass drum only, or the cymbals, or the snare drum. The director should rotate parts within the section so that each member during the school year performs on all instruments, including the tympani. During marching season, assignments may be more permanent, with little changing about, but justifiable absences within the section at the time of performance may require the reassignment of duties. Therefore, the director should give all percussion players rehearsal practice with all instruments in the section during marching drills.

Band members in many communities have opportunities to study with a private teacher specializing on a particular instrument. Many band directors also can give specialized instruction on several instruments. This increases the efficiency of individual players, and consequently the band performs better. The percussion section of the band is all too often left to its own resources. There is a shortage of adequately trained special percussion instructors, and the pre-service training of some band directors either ignores training on percussion instruments or treats the obligation in a superficial manner. The responsibility rests with the director to acquire the necessary skills to teach the percussion section. The following suggestions cannot be considered detailed advice, but they are practical hints which should bring about some immediate improvement in the execution of drum parts.

Snare Drums

The snare drum is an instrument of many uses. For generations it was used as a means of communicating military orders to armed forces. Drum flourishes signalled advance, retreat and other military orders. In the long history of drumming, a scheme of identifying and mastering complex rhythms has been devised, called rudimental drumming. Each rudiment has its own title, often highly imaginative, and often related to the actual sound produced when the rudiment is performed. The paradiddle, for example, is the continuous performance of groups of four sixteenth-notes in sequence with a LRLL, RLRR sticking. Repeating the name of this rudiment in steady rhythm with an accent on the first syllable produces the effect of a steady stream of continuous sixteenth-notes.

Drum rudiments combine notes in many rhythmic variations and define prescribed patterns of stickings to execute the rhythms efficiently. Well learned and properly executed, they aid in developing the ability to read music because the student perceives notes in patterns rather than singly. Rudimental drumming is studied to acquire skills and to transfer these skills directly from the printed page into the performance of music. Manufacturers of percussion equipment will provide without cost a single printed sheet of drum rudiments. Each member of the percussion section should have such a list.

It is not too much to expect that all drummers learn to execute the first thirteen or even all of the first twenty-six rudiments during the course of a school year. The minimum essentials should be the paradiddle (see above), five-stroke roll, nine-stroke roll (page 262), hand-to-hand flams, and flam accents numbers one and two. The hand-to-hand flam in 2/4 time is a sequence of quarter notes each preceded by a grace note. Both sticks are put into motion at once, the stick performing the grace note generally is held nearer to the batter head, consequently producing a softer tone than the stick playing the second, or quarter note. Hand-to-hand flams are played LR

RL LR RL. Flam accent number one is a series of three eighth-notes played continuously in 6/8 time. The first note of each group of three is accented and preceded by a grace note performed as a flam. Flam accent number two is in the same 6/8 rhythm, consisting of an accented quarter note followed by an eighth note. The quarter note is preceded by a grace note, again performed as a flam.

All drum rudiments should be practiced open to closed to open. *Open* means that the rudiment is played very slowly, with space between each note. If the speed is gradually increased until the rudiment is played at a rapid tempo, perhaps 160 beats to a minute, the rudiment is called *closed*. The tempo should then gradually be decreased until the rudiment is played slowly or open again. This manner of practicing enables the student to play the rhythms in varying rates of speed and also makes apparent flaws in performance.

The proper control of the sticks in the right and left hands determines successful snare-drum performance. An important if obvious point for a director to remember is that everyone is either right or left handed. While a right-handed person may easily understand the requirements of the left hand in playing the snare drum, he may have difficulty in executing these movements. For left-handed persons it is difficult to get the right hand to respond properly. The coordination problem is one of volume and spacing, and all snare drummers—those with experience and others who are just beginning their instruction—should test their skill in matching right- and left-hand movement. If they cannot play single taps (one stroke in each hand —LRLRLR) accurately, it follows that bounce-taps or double-taps (primary stroke, followed by the natural rebound) such as are used in all rolls, will also not be even.

The paradiddle (see page 261) is all single taps. To play this rudiment cleanly, the drummer should practice LRL, RLR in the rhythm of two eighth-notes followed by a quarter note. Then bounce- or double-tap the first two notes and a five-stroke roll is the result. Now accent the quarter note. For the nine-stroke roll, begin with single taps LRLRL, RLRLR, four eighth-notes followed by an accented quarter note. Then bounce-tap the first four notes.

This advice may appear to be most elementary and not deserving of serious attention for an experienced player. It is, nevertheless, the fundamental skill underlying all snare-drum skills and can be studied profitably by novices and players with several years of playing experience. It is a far more practical approach to the problem of coordination than for the director to admonish the snare drummers to "practice their rolls."

Though both types of drumming are intended to provide rhythm, the emphasis in concert drumming is on *finesse*, while in field drumming the principal concern is *power*. Field drumming is almost continuous and requires, first of all, endurance. As has been pointed out, a heavier stick should be used in field drumming in order to reduce the effort required by the player and at the same time produce a greater volume. The balance point is about one third of the distance from the butt of the stick. It is imperative that the sticks be straight, and new sticks should be rolled on a flat surface to detect warping.

The position of the stick in the right hand in field drumming differs from the position used in concert drumming. The heavier field stick lies directly across the palm of the right hand and appears to be held by the tightly closed fist. The middle finger actually holds the stick, and the up-and-down motion within the hand is confined to the opening between the thumb and first finger. Stick control, using this manner of holding, is not as efficient as in concert drumming position but it is more comfortable and provides greater power in performance.

In field drumming the playing is more open, and drummers say that the performance, or the sound, is "looser." Rolls are not as crisp. In concert drumming they sound *bzzzzzzt;* in field drumming the effect is *tk-ka-tk-ka-tk-ka-tk-ka-tk-ka-tut.* The distance the sticks travel is greater in field drumming and volume is consequently increased.

The bottom rim of the field drum should rest at a point just above the left kneecap of the player. This places the batter head low enough so that the player's arms are not cramped but can be held in low position. Slinging the drum higher causes fatigue. Without leg

rests, the drum should be pushed slightly to the right when the left leg is in motion to prevent the drum from rolling to the left and out of playing position. If leg rests are used, the drum should be in constant contact with the left leg and not kicked free. Leg rests aid all the snare drummers to move their drums in similar motion on the march, not only contributing to more effective performance, but also adding eye appeal to that rank of the band. Whether or not leg rests are used, the snare drummers must practice marching with the drum so that it will "ride" on the leg and not be kicked free and bounced about.

Bass Drum

Before the director gives instructions regarding performance on the bass drum, he must make sure that the drum tension is in proper adjustment. The tension of each head of the bass drum should be kept even over the entire surface. This can be tested by softly hitting the beater all around each drum head. If the tension is uneven, different sections of the surface of the head will emit different pitches. Some drummers prefer a given pitch, somewhere around F or E flat. The ear must be the judge. A tone from the bass drum that sounds well and is vibrant and resonant will more properly define the tension to be used. The bass-drum beater should strike the head about halfway between the center of the head and the rim. Striking various sections of the head in this immediate area will determine the spot where the best tone is produced. The beater head should remain on the head of the drum the shortest possible time, because the beater, while setting up vibrations on the drum head, also acts as a damper if it remains on the vibrating surface of the drum head.

The bass drummer must have a supple wrist; most of the striking movement originates in the forearm, utilizing elbow and wrist action. There is little movement at the shoulder joint. Some verbal instructions may aid drummers in getting the proper "feel" in striking the bass drum. The drummer should imagine that his fingers are being moved toward the top of a hot stove, and when his hand touches the hot surface, he must pull it away quickly. The beater

of the drum must get away from the head in the same manner. It may be said that the tone is not pounded into the drum but always pulled out of it.

Bass drummers on the march can add color to the marching band through movements of the hand and arm that produce tone on the drum. One of the simpler devices is to describe a figure eight with the beater head, striking the drum on the bottom circle of the figure eight. Another devise is to use ribbon streamers on the beater. These should be about twelve inches in length, attached to the beater stick just below the beater head. With figure-eight movements, the ribbons provide additional motion, color and eye appeal.

The director should place the best drummer, from the standpoint of rhythmic sense, on the bass drum in the marching band. If any player justly deserves the accolade "most important in the marching band," it is the bass drummer. If he can provide a steady beat, follow the dynamic contours of the music while the band is performing a march and remain calm in all emergencies, he will contribute more to the success of the total performance than any other player. He should be chosen carefully and warned of his responsibilities. If he fails to carry them out, the whole band fails. The director may be fully versed in his responsibilities, the drum major may be a jewel of efficiency, but if the bass drummer does not provide a steady musical rhythm and performance, the band will not make a satisfactory appearance.

Cymbals

Cymbals should be played with the top rims pointed slightly toward center. The player's arms should move through perpendicular arcs. The top edges of the cymbals will then be struck slightly before the bottom rims, and the effect should be similar to the flam performed on the snare drum. Cymbals can produce a wide variety of sounds going all the way from a soft *zinnng* to the full-bodied, reverberating crash when cymbals are hit with full force. If the performer lacks good co-ordination, the edges or rims of both cymbals will sometimes be brought together simultaneously and a muffled

tone will result. The proper degree of flam is determined by the ear and requires diligent practice and the careful attention of the cymbal player.

In marching band performance the cymbals generally play rather softly on each beat, *zinnng, zinnng, zinnng*. Crashes on accented, prominent melodic notes or chords add variety to the tonal color. These generally are not indicated in percussion parts but must be determined by the director or the members of the percussion section. In the printed parts, cymbal crashes should be marked with red pencil, for they are difficult to see. In the marching band, where the cymbal player performs from memory, he must know the place where each crash is needed. To dramatize the importance of this crash, he may bring the cymbals up above his head, with arms fully extended and with the cymbal surfaces facing front in order to project the tone, holding this position for several beats after the crash before returning to the reinforcement of the principal beats provided by the bass drum.

Bell Lyra

Printed parts for bell lyra are not provided in most published sets of parts of quick-step marches. Consequently the melody for the bells must be improvised, created out of the context of the music or transposed from another published part. The complexity of the part is determined by the skill of the bell lyra player. The simplest performance involves the playing of melodic tones that are directly on the beat, with an occasional two notes on a beat when the melody moves in small skips. More notes may be added, with the caution that in the first and second strains of a march the melodic line is often fast-moving and florid. Too many notes on a beat, no matter how well performed, are apt to result in a distorted and muddled sound. Each bell tone has a lingering quality, so tunes for bells should consist of well-spaced notes chosen from the principal or most important tones in the melody.

If more than one bell lyra is used in the marching band, it is de-

sirable, particularly in trios of marches, to have the bells playing two- or even three-part harmony. Again, if each part is kept simple and slow-moving, the best results will be obtained.

Players of the bell lyra may be recruited from students having previous playing experience on piano, oboe, bassoon or baritone saxophone, instruments of little or no value in the marching band. These players can learn the bell lyra easily and quickly and can aid the director as well as acquire stimulating experience for themselves by devising their own parts.

Entire Section

The percussion section playing as a unit can improve its performance by working toward uniformity in appearance and expanding its repertoire of street beats. Uniform sticking applies to the snare drummers and may be achieved in two ways. The first way is to agree upon a manner of providing uniform sticking for each individual musical selection. The leader of the drum section is given the job of marking the proper sticking for each part in the drum section, or the hand-to-hand movement in the snare-drum parts. This is the equivalent of bowing markings in the string section of the orchestra. The stickings are then uniform among the several players.

A second way is to decide that all notes that occur directly on the first beat are to be played by the right hand, and that those occuring directly on the second beat are to be played by the left hand. This precedure often requires unorthodox stickings but it results in uniform performance of all compositions even during the first reading of new music. It is not important which plan is adopted so long as uniformity of sticking within the section is achieved.

The percussion parts in many quick-step marches are unimaginative. The bass drum has the responsibility of playing on the beat while the snare drums play simple, unadorned afterbeats. Cymbal parts often are not indicated. On the march, the bass-drum parts are generally adequate as written and need little, if any, revision. Snare drums should not use the single-tap afterbeat indicated in so many

drum parts while the music is played on the march. Two substitutes may be used to provide greater rhythmic emphasis: the flam tap, with the flam on either the beat or the afterbeat in 2/4 time, or flam accents in 6/8 time; or five-stroke rolls on the afterbeat with the fifth note of the roll, which is on the first beat, accented. Any device used to accentuate the rhythm must fit the musical context of the march being performed. The additions can be fitted into the written parts of the percussion section.

When the entire band is not playing on the march, the drum section plays a street beat. Using only one street beat is monotonous for both players and audience; the drum section should have a repertoire of at least four street beats. All street beats used should be well rehearsed before drummers attempt to play them on the march. Drummers can provide a variety of sound by alternating 2/4 and 6/8 rhythms with those containing bass drum and cymbal solos.

In parades or football half-time performances, the director should plan in advance the sequence of street beats to be used. It may be advisable to begin with a 2/4 beat for entrance onto the field. After the first march, the official street beat should be played. Snare drums play the "change-over" on signal from their leader, and the new beat begins. After the first formation is completed a street beat with bass drum and cymbal solos may be played. The leader of the drum section should decide in what order the various street beats are to be used. It is well to precede the march to be played with a street beat of the same meter. One of the first five beats listed in Appendix A, pages 287ff., may be selected as the official beat to be used after all marches.

In parades, if the order of street beats has not been prearranged, the leader of the section should call out the next beat to be used. This information is then passed down the drum rank by word of mouth. When the beat is to be changed, the section leaders plays the "change-over" while other snare drummers complete the street beat being used, after which all members of the section, including the section leader, begin the new beat.

At all public performances and rehearsals, wherever possible,

the drum section should drum the band into the stands. In football games the band, after completing its half-time performance, proceeds single file into the stands with only the drums playing. When the drum rank arrives at the band's section in the stands, it faces the spectators in those stands and continues playing until each rank of the band has moved into its proper seated position. All band members remain standing. The drum section then ends the street beat and moves to its proper seating location. When the drum section arrives at its proper location, the band should then be seated on a signal from the drum major (see exit-by-single-file, pages 98f.).

The same plan should be followed at the end of the outdoor rehearsal. When the band approaches the entrance to the building housing the rehearsal room, the drum major commands the front rank to execute a left or right face, whichever is required. As the second rank comes to the place where the first rank turned, the drum major repeats the command signal, continuing until all ranks of the band are marching single file into the building. When the drum rank comes to the doorway, it steps aside and halts, continuing the street beat until all members of the band have marched into the building. If the band approaching the school building distracts the teachers and students in adjacent rooms, the drum major should give the command, "drums on rims." The cymbals then are not played and the percussion players beat snare and bass drumsticks lightly on the rim, producing sufficient sound to provide rhythm for the members of the marching band, but not enough to annoy other members of the school. The same device may be used in parades when another marching unit is placed so near that the loud performance of street beats by the band will detract from the playing of the other organization.

On any occasion when the band marches, the drum rank may perform solos. At football half-time performances the band may be marched into position before the spectators and given the command to halt, while the drum section marches around to a location directly in front of the band, halts, then plays a percussion ensemble piece. This may include a sequence of lengthy street beats, simple snare-drum rudimental solos or complicated percussion ensemble pieces.

During maneuvers in the center of the playing field, the drum rank may be given the signal to halt while the rest of the band marches on. The drummers perform a solo until the remainder of the band returns to its previous location. The band also may be given the signal to halt while the drum rank executes a right or left flank, leaving its position in the band to halt and face the proper direction from the spectators' viewpoint. The remainder of the band could then either remain in position or execute prearranged marching maneuvers.

TWIRLING TECHNIQUE

The elementary twirling techniques described in this section are not difficult to acquire. Individual twirlers have developed new tricks with the baton, included acrobatics and tumbling, and have devised a great variety of costumes. Some music education magazines devote a section of each issue to baton twirling, providing sources of information for twirlers wishing to expand their techniques. The Bibliography, pages 280 to 281, lists sources which give detailed and comprehensive instructions. What follows should be sufficient to start twirlers on the practice of the fundamental baton movements.

Wrist Twirl and Figure Eight

Wrist twirls are single-hand twirls to be performed separately by both right and left hands. One hand generally has far more dexterity than the other, and a right-handed person should therefore practice the left-hand twirl more often because it will be more difficult. Conversely, a left-handed person will have more difficulty with the right-hand twirl. In both twirls, the baton is held at the balance point, the ball of the baton makes circles parallel to the line of march, and the movement is supplied by the wrist.

To twirl with the right hand, extend the right hand, palm down, fingers together. Move the thumb away from the hand. Place the balance point of the baton, ball up, in the point of the V between the thumb and the hand, holding it securely and keeping the fingers clear of the shaft. Drop the right arm to a natural position at the side

and bring the ball of the baton up so that the shaft is perpendicular to the ground. In this position, push the shaft back with the fingers. The ball then moves forward in a circle close to the body, parallel to the line of march and at right angles to the body. As the ball moves forward, bend the wrist to permit the ball to follow its circle. Continue bending the wrist and raise the right elbow slightly so that the ball follows its path nearest the body. The tip of the baton makes another circle outside the right arm. As the movement is speeded up, the V between the thumb and hand serves as a socket, and the weight and forward movement of the shaft turns the baton without much wrist effort. The left-hand wrist twirl is done in the same way with the ball of the baton again nearest the body, the tip outside the left arm.

The figure eight is basically the same movement as the wrist twirl except that it is executed in front of the body instead of at the side. To execute a figure eight with the right hand, extend the right arm in front of the body with the hand at belt level, palm down. Place the balance point of the baton, with the ball up, in the V between thumb and hand. Turn the wrist to the left so that the ball moves a quarter circle down to the left, at the same time moving the right arm to the left and parallel to the ground. Then move the arm to the right and turn the palm up. The head of the baton has then formed a figure eight. Repeat the entire cycle.

To change hands while doing wrist twirls or figure eights, start a figure eight with the right hand and stop when reaching the point where the palm of the hand is up and the ball to the right. Hold the right hand stationary. Now place the left hand next to the right hand, palm upward, fingers extended, *over* the shaft. Turn the right hand over. The baton is delivered into the left hand.

Two-hand Twirls

The basic two-hand twirl is executed directly in front of the body at belt level. First, extend the right hand, palm down. Then place the center of the baton in the V between the thumb and the hand, with the *ball down,* the tip up. Bring the thumb under the hand

so that the ball is carried upward until the shaft is parallel with the ground, supported by the right-hand fingers. The ball is now to the right.

Release the fingers from the shaft, dropping the ball downward to the left. Turn the wrist to the right until the palm is up, the ball continuing on through to complete the overhead circle. The shaft rolls over the thumb. When the shaft has reached a horizontal position with ball to the right, place the left hand, palm up, over the shaft. The wrists make an X. The baton continues its turn and falls into the left hand, the tip to the right. The left wrist is turned to the right until the palm is down. This gives the shaft a full half-turn. This is one complete cycle of the movement. The right hand again grasps the shaft to the right of the left hand, as close as possible, and repeats the cycle.

This step-by-step set of directions is intended to show the complete movement. The twirl is awkward when done slowly, therefore as soon as the hand movements are clearly understood, the twirler should speed up the movement of the baton. The first downward movement must have enough force to twirl the shaft over the right thumb into the left hand.

One variation of the basic two-hand twirl is throwing the baton aloft. To perform this technique, follow the directions for the two-hand twirl until the shaft has rolled over the thumb with ball to the right and is in position to fall into the left hand. At this point, hold the left hand clear of the shaft and push the baton with the right hand briskly into the air, where it continues to spin. In the beginning, the baton should be thrown only high enough to permit a half-turn. It can then be caught in horizontal position by the right hand in the two-hand twirl position.

Another variation of the two-hand twirl is twirling under the legs. To execute this, follow the directions for the two-hand twirl. When the baton is horizontal with the ball to the left, lift the right leg and, as the baton turns, pass the baton under the leg, tip first. The left hand, palm up, grasps the baton and gives the shaft a complete turn. This is one full cycle of the movement. The right hand then

grasps the shaft in the two-hand twirl position. The same movement is used when the baton is passed under the left leg. The two baton movements may then be alternated.

Twirling as a Unit

All members of the twirling unit should perform the same baton movement simultaneously. This may be accomplished by working out a sequence of baton movements on counts. Unison twirling may be planned in units of two, four and eight counts and is effective whether the twirling routine uses simple or complex baton movements. The director should teach the basic, simple baton movements thoroughly, establish a sequence, and see that all twirlers have it well in mind. For example, use right-hand wrist twirls for four to eight counts, followed by left-hand wrist twirls, figure eights and two-hand twirls. A single routine of some length may be repeated during an entire parade because the band is continually passing new audiences. In football half-time performances the routine may be repeated after the band has presented one of its maneuvers.

When the unit is not twirling, batons should be held at carry position. Because of the shorter length of the twirling baton, it is generally held in a different manner than the drum major's military baton. The right arm is extended forward, elbow slightly bent, with the hand at belt level, palm down. The baton is rested on the forearm, the tip extending past the elbow.

THE COLOR UNIT AND THE MANUAL OF ARMS

When the band is falling in to begin its performance, the color unit takes its position, facing forward five to six yards in front of the drum major. Flags are held in both hands, the staffs vertical and resting on the ground in front of the bearer. When the drum major calls "at-ten-SHUN," the flag bearers lift the flag, place the butt of the staff in the socket of the carrying sling and prepare to step off when the drum major gives *verbally* (note this change when the color unit is used) the "one, two, STEP" command for forward march. When the color unit has come to a halt during the football performance, the butts of the flag staffs again are placed on the ground, the staffs

perpendicular, the flag bearers in at ease position. The same position is used in parades when the band is at ease on a halt.

In parades, or at any time when another marching unit carrying the national colors passes the band, all flags in the color unit except the American flag should be lowered, or "dipped," in salute until the other unit has passed by. No marching unit should lower or salute with the American flag.

All flags except the national colors should begin the salute six to eight paces before coming to the reviewing stand in parades, continuing until the flag unit has passed the stand six to eight paces. The verbal command given by the color sergeant who carries the American flag is, "eyes RIGHT!" All members of the color unit except the right guide, who continues to look straight ahead, turn their heads to the right. The flags are carried in salute during this time. After passing the reviewing stand the color sergeant gives the command "eyes FRONT!"

If the right and left guide color guards carry rifles, they must learn at least part of the military manual of arms. When the band is falling in and the color guard has come into place, the gun is held butt on the ground, parallel to the body on the right side, supported by the right arm, which hangs in natural position. The left arm also hangs by the side. This position is "order ARMS," and is executed on a two-count movement after the verbal command.

While the drum major waits, the color sergeant immediately gives the command "right shoulder ARMS." On "ARMS," count one, the gun is moved upward and diagonally across the body, trigger guard facing the left. On count two, the right hand is moved briskly to the butt of the gun. On count three, holding the gun butt steady and in position with the right hand, the left hand, without changing the position of the grip, moves the gun to the right shoulder. The right forearm is now parallel to the ground. On count four, the left arm is brought briskly to the left side, fingers pointed down.

The drum major then gives the verbal and baton commands for the forward march, "one, two, STEP." The band and the flag unit step off together.

After the flag unit has come to a halt at football half-time and the band is about to begin its maneuvers, the right and left guides should bring their guns from the right shoulder arms position to that of order arms. The color sergeant gives the verbal command "order ARMS." On "ARMS," count one, the right hand pushes the butt of the rifle briskly against the body, allowing the muzzle to fall diagonally across the body, to be caught by the left hand at the gun's center point. The trigger guard faces the left; the left hand is about five inches under the chin and slightly to the left of center. On count two, the right hand is taken from the gun butt and grasps the barrel so the top of the right hand is about chin level. The left hand is not moved. On count three, the right hand brings the gun around the right of the body, gun butt two or three inches from the ground, almost perpendicular to the body but with the muzzle pointing slightly forward. The left hand is used to guide the rifle into this position and, at the end of the count, the left forearm is parallel to the belt line and only slightly above it. On count four, the left hand is placed at the left side of the body, the gun butt on the ground.

After this order has been completed, the color sergeant gives the command "parade REST!" The right foot remains in position, the left foot moves to the left about one foot, and the muzzle of the gun is moved forward until the right arm is extended. The back of the left hand is placed just below belt level, at the small of the back.

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Required and special maneuvers for marching band contests are arranged in sequential order in five routines for use on the football field. Sixteen full-page diagrams.

——*Grooming the Marching Band for High School Contests.* New York: Remick Music Corp., 1937. (Marching Maneuver Series, Vol. III) 32 pages, $1.00.

Gives directions for the execution of verbal commands, alignment of ranks, carriage, cadence, means of achieving precision and improving the quality of performance, training methods (applicable to individuals, squads and full ensemble), and the placement of instruments. Illustrated with diagrams and photographs.

——*Required and Special Maneuvers for High School Marching Band Contests.* New York: Remick Music Corp., 1937. (Marching Maneuver Series, Vol. IV) 30 pages, $1.00.

Required and special maneuvers as defined by the National High School Band Association are described, their execution outlined, and photographs of the drum major giving the command for execution for each new formation.

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There are chapters on musical performance, the formation of the band, directions for movements of individual members, the drum major and the drum section, regular and special band maneuvers, and twirling the baton. Nearly half of the book is made up of pictures and diagrams. An excellent book, of value to directors of both large and smaller bands.

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ketball Games. New York: Remick Music Corp., 1939. (Marching Maneuver Series Vol. VIII). 32 pages, $1.00.

Ten drills for the basketball court are presented in outline form with explanatory diagrams. Describes six special formations that may be inserted in any of the previously mentioned drills. Simple materials, well illustrated, useful to bands of all sizes.

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Nineteen different maneuvers that may be used on parade and for basketball and football performances, all based on three basic turns done on one pattern of counting. These three movements are simple to learn and the maneuvers listed suggest many variations. Simple, first-rate material that is particularly adaptable to the marching performance where spectators' stands provide little elevation from the ground.

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——*The Underhand Technique in Baton Twirling.* New York: Remick Music Corp., 1940. 32 pages, $1.00 (Baton Twirling Series, Vol. II).

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"THE INSTRUMENTALIST" LIST OF THE ONE HUNDRED MOST POPULAR MARCHES*

The following list of graded and classified band marches was submitted by over 700 directors, librarians and band specialists. The list was further screened by sixty experienced school band directors. The marches are here indicated as easy (E), medium (M) or difficult (D).

The general type is marked as for marching (M), concert (C), patriotic (P), or sacred (S). The same march may fall into two categories, such as CP– concert and patriotic.

Of more than passing interest is the result of the popularity rating given by this large group of directors to each of the marches. The results of the poll are shown in the right-hand column. The most popular is rated "1," etc. If two marches received the same number of votes, the tie is indicated by a fractional number, as 58½.

Title	*Composer*	*Publisher**	*Difficulty*	*Type*	*Rank*
American Patrol	*Meacham-Lake*	BMI	M	CP	22
Americans We	*Fillmore*	Fill	M	CM	49
Anchors Aweigh	*Zimmerman-Van Loan*	Rob	M	C	21
Army Air Corps, The	*Crawford-Bennett*	CF	M	C	30
Barnum & Baileys Favorite	*King*	KK	D	C	59½
Beer Barrel Polka	*Brown*	SB	M	C	70
Billboard	*Klohr*	P	M	M	31
Black Jack	*Huffer*	Co	M	M	78
Bombasto	*Farrar*	CF	D	C	32½
Booster, The	*Klein*	Fill	E	M	51½
Champions, March of	*Huffer*	Cht	M	M	86½
Cheerio	*Goldman*	GS	D	C	32½
Chicago Tribune	*Chambers-Roberts*	CF	D	C	23
Chicago Worlds Fair	*Mader*	Jay	M	C	91½
Childrens March	*Goldman*	GS	M	C	65

* Prepared by Raymond Votopka with the assistance of Ralph W. Wallingford and Arthur R. Clark. Reprinted by permission from *The Instrumentalist* magazine.

Christmas March ..... *Goldman*	GS	M	SC	91½
Ciribiribin ..... *Alford*	NK	D	C	48
Colossus of Columbia ..... *Alexander*	Bar	D	C	43½
Colonel Bogey ..... *Alfred*	BH	M	CM	13½
Crosley March ..... *Fillmore*	Fill	M	M	72½
De Molay Commandery ..... *Hall*	Rob	M	SM	58
El Capitan ..... *Sousa*	Ch	M	CM	5
Entry of Gladiators ..... *Fucik-Seredy*	CF	D	C	24½
E Pluribus Unum ..... *Jewell*	Bar	M	M	27½
Eyes of Texas ..... *Hall*	Vol	M	M	76
Fairest of the Fair ..... *Sousa*	P	M	C	18½
Footlifter, The ..... *Fillmore*	Fill	M	CM	27½
French Nat'l Defile ..... *Turlet-Seredy*	CF	M	C	97½
Gladiator, The ..... *Sousa*	CF	M	C	72½
Gloria ..... *Losey*	CF	D	CM	40
Glory of the Gridiron ..... *Alford*	FS	M	C	47
Glory of the Trumpets ..... *Brockenshire*	CF	M	CM	34
God Bless America ..... *Berlin-Yoder*	IB	M	CP	41
Golden Gate ..... *Goldman*	Bel	M	C	91½
Goldman Band ..... *King*	KK	D	C	64
Go U Northwestern ..... *Van Etten*	Mel	M	CM	29
Hands Across the Sea ..... *Sousa*	P	D	C	38½
High School Cadets ..... *Sousa*	CF	M	CM	26
His Honor ..... *Fillmore*	Fill	M	C	10
Hostrausers March ..... *Chambers*	Ch	D	CM	67
Illini, March of ..... *Alford*	Mel	D	C	86½
Illinois Loyalty ..... *Guild*	Mel	M	CM	61
Independentia ..... *Hall*	CF	M	CM	91½
Invercargill ..... *Lithgow-Laurendeau*	CF	E	M	12
Iowa Band Law ..... *King*	KK	E	M	91½
Jolly Coppersmith ..... *Peters*	CF	E	C	76
Kiefers Special ..... *King*	Bar	M	M	79½
King Cotton ..... *Sousa*	CF	M	CM	8½
Klaxon, The ..... *Fillmore*	Fill	M	C	43½
La Sorella ..... *Borel-Clerc*	CF	M	C	82½
Law and Order ..... *Alford*	Alf	D	C	79½
Liberty Bell ..... *Sousa*	P	M	C	51½
Lights Out ..... *McCoy*	CF	M	CP	36
Little Giant, The ..... *Moon*	CF	E	M	61
Manhattan Beach ..... *Sousa*	P	M	C	55½
Marching Along Together *Steininger-Yoder*	Rob	M	CM	67
Maria Mari ..... *Alford*	NK	D	C	86½
Marines Hymn ..... *Phillips*	NK	E	CM	46

Men of Ohio	*Fillmore*	Fill	M	M	36
Military Escort	*Bennett*	Fill	E	M	18½
National Emblem	*Bagley*	Rob	M	PCM	6½
NC-4	*Bigelow*	Rob	M	M	97½
New Colonial	*Hall*	P	M	CM	54
Northwind	*Chambers*	CF	D	C	97½
Officer of the Day	*Hall*	LH	E	M	6½
Old Comrades	*Teike*	CF	D	C	72½
Old Grey Mare	*Yoder*	Ru	E	M	91½
On the Mall	*Goldman*	CF	M	C	8½
On Parade	*Sousa*	CF	M	M	97½
On the Square	*Panella*	Mo	M	M	42
On Wisconsin	*Purdy*	Mel	M	CM	16
Our Director	*Bigelow*	Rob	E	M	13½
Parade of Wooden Soldiers	*Jessel*	M	M	C	82½
Pasadena Day	*Vessella*	CF	M	C	86½
Purple Carnival	*Alford*	GS	D	C	24½
Purple Pageant	*King*	KK	D	C	58
Religioso, Marche	*Chambers*	CF	M	SCM	67
Repaz Band	*Lincoln*	Mil	M	M	72½
Ringling Bros G E	*Sweet*	NK	M	C	82½
Sabre and Spurs	*Sousa*	SF	M	CM	38½
Salutation	*Seitz*	Sei	E	M	61
Semper Fidelis	*Sousa*	CF	M	CM	2
Semper Paratus	*Van Boskerch*	SF	M	C	55½
Shenandoah	*Goldman*	GS	M	C	91½
Show Boy	*Huff*	Fill	E	M	45
Siba	*Hall*	CF	E	M	58
Stars and Stripes Forever	*Sousa*	P	M	PC	1
Tenth Regiment	*Hall*	CF	M	M	69
Them Basses	*Huffine*	Fill	M	CM	17
Thunderer, The	*Sousa*	CF	M	CM	3
Trombones on Parade	*Taylor*	Bar	M	CM	82½
Under the Double Eagle	*Wagner*	Rob	M	CM	15
US Field Artillery	*Sousa*	CF	M	CM	20
Vanished Army, The	*Alfred*	BH	M	C	36
Victory March Notre Dame	*Shea*	Mel	E	M	51½
Voice of the Guns	*Alfred*	BH	M	C	97½
Washington Grays	*Grafulla*	CF	D	C	51½
Washington & Lee Swing	*Allen-Yoder*	Aln	E	M	63
Washington Post	*Sousa*	CF	M	CM	4
Zacetacas	*Codina*	CF	M	CM	76

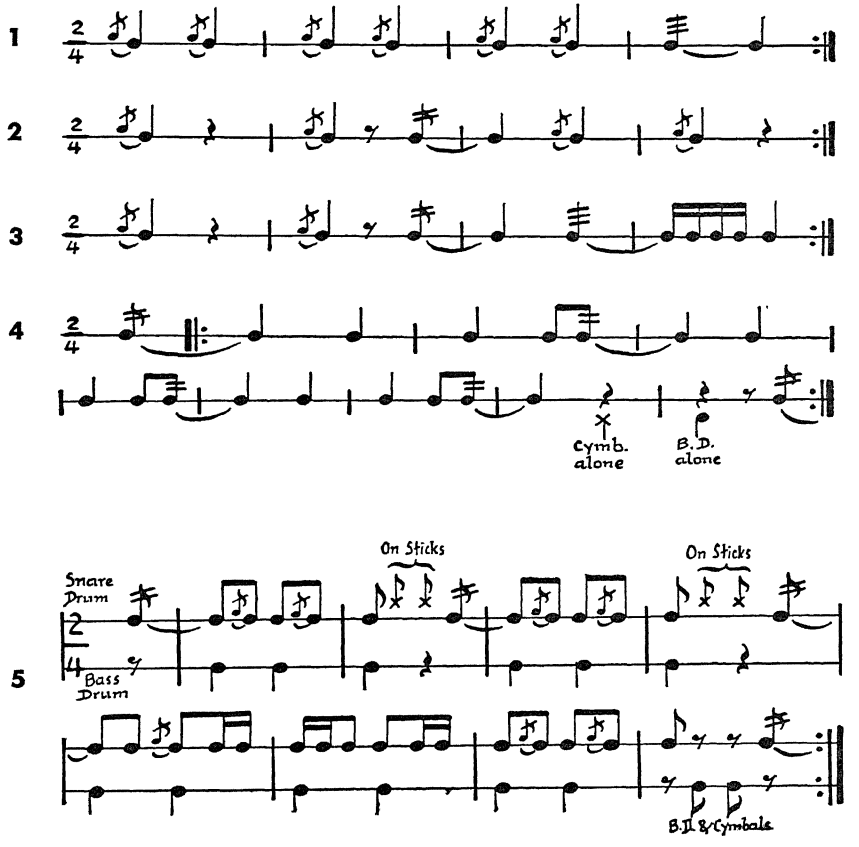
*Key to Publishers and Sources

Alf–Harry Alford
Al–Alfred
Aln–Allen
Bar–Barnhouse
Bel–Belwin
BH–Boosey-Hawkes
BMI–Broadcast Music, Inc.
CF–Carl Fischer
Ch–Church
Cht–Chart
Co–Cole
Col–Colombo
EdM–Educational Music
EMB–Educational Music Bureau
Fei–Feist
Fill–Fillmore
FJ–Fred Jewell
FS–FitzSimons
GB–George Briegel
GHM–Gamble Hinged
GS–G. Schirmer
Har–Harms
HM–H. C. Miller
Hof–Hoffman
Hum–Hummel
IB–Irving Berlin
Jay–Jay
Kel–Keller
KK–Karl King
LH–Lyon & Healy
M–Marks
Ma–Marsh
Mel–Melrose
Men–Menges
Mil–Mills
Mo–Morris
NK–Neil Kjos
P–Presser
Pan–Panella
Rem–Remick
Rob–Robbins
Ru–Rubank
SB–Shapiro, Bernstein
Sei–Seitz
SF–Sam Fox
Vol–Volkwein

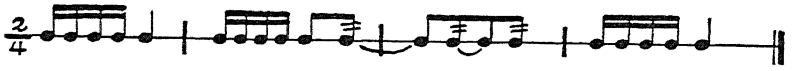
APPENDIX A

STREET BEATS

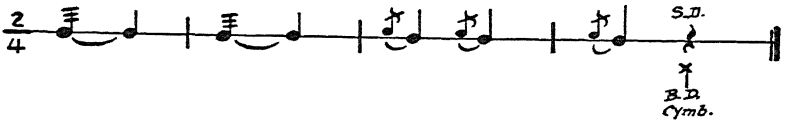
Play numbers 1, 2, 3, 4, or 5 continuously until the leader of the snare drummers plays the "change-over" signaling a new beat. Make one of these five the official beat to be played after marches or other street beats. The bass drum and cymbals play on the first and second beat unless otherwise directed.



The Change-Over



The Halt



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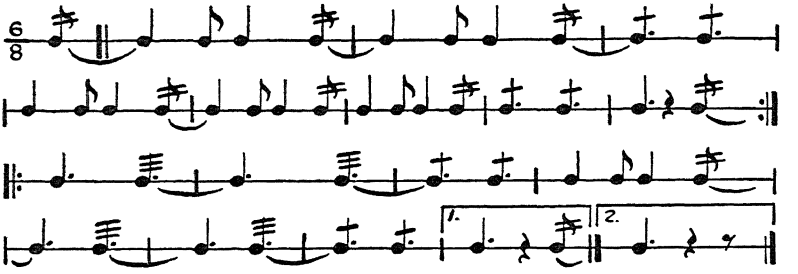
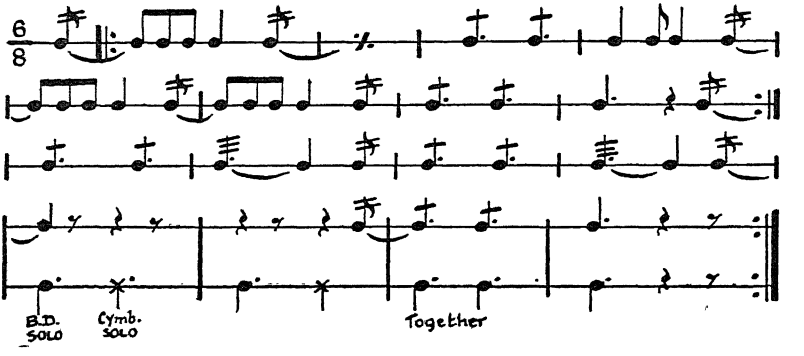
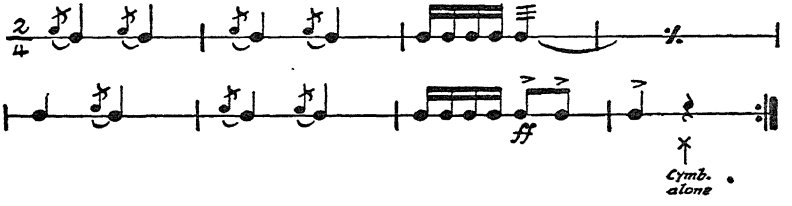


The Long 6/8 No. 2

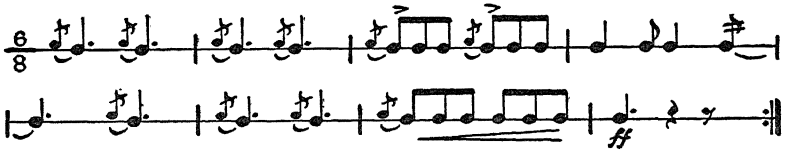


The Long 2/4

The Short 2/4



The Short 6/8



APPENDIX B

A CODE OF ETHICS*

JOINTLY AGREED TO AND AUTHORIZED BY EXECUTIVE ACTIONS OF THE
MUSIC EDUCATORS NATIONAL CONFERENCE
AMERICAN FEDERATION OF MUSICIANS
AMERICAN ASSOCIATION OF SCHOOL ADMINISTRATORS
CHICAGO, SEPTEMBER 22, 1947

The competition of school bands and orchestras in the past years has been a matter of grave concern and, at times, even hardship to the professional musicians.

Music educators and professional musicians alike are committed to the general acceptance of music as a desirable factor in the social and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children, and by developing an interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worthwhile musical works.

This unanimity of purpose is further exemplified by the fact that a great many professional musicians are music educators, and a great many music educators are, or have been actively engaged in the field of professional performance.

The members of high school symphonic orchestras and bands look to the professional organizations for example and inspiration; they become active patrons of music in later life. They are not content to listen to a twelve-piece

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ensemble when an orchestra of symphonic proportions is necessary to give adequate performance. These former music students, through their influence on sponsors, employers and program makers in demanding adequate musical performances, have a beneficial effect upon the prestige and economic status of the professional musicians.

Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and since it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incidents might occur in which the interests of the members of one or the other group might be infringed upon, either from lack of forethought or lack of ethical standards among individuals.

In order to establish a clear understanding as to the limitations of the fields of professional music and music education in the United States, the following statement of policy, adopted by the Music Educators National Conference and the American Federation of Musicians, and approved by the American Association of School Administrators, is recommended to those serving in their respective fields:

I. MUSIC EDUCATION

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator. It is the primary purpose of all the parties signatory hereto that the professional musician shall have the fullest protection in his efforts to earn his living from the playing and rendition of music; to that end it is recognized and accepted that all music to be performed under the "Code of Ethics" herein set forth is and shall be performed in connection with non-profit, non-commercial and non-competitive enterprises. Under the heading of "Music Education" should be included the following:

(1) *School Functions* initiated by the schools as a part of a school program, whether in a school building or other building.

(2) *Community Functions* organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association.

(3) *School Exhibits* prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.

(4) *Educational Broadcasts* which have the purpose of demonstrating or illustrating pupils' achievements in music study, or which represent the culmination of a period of study and rehearsal. Included in this category are local, state, regional and national school music festivals and competitions held under the auspices of schools, colleges, and/or educational organizations on

a non-profit basis and broadcast to acquaint the public with the results of music instruction in the schools.

(5) *Civic Occasions* of local, state or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the G.A.R., American Legion, and Veterans of Foreign Wars in connection with their Memorial Day in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians.

(6) *Benefit Performances* for local charities, such as the Welfare Federations, Red Cross, hospitals, etc., when and where local professional musicians would likewise donate their services.

(7) *Educational or Civic Services* that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

(8) *Audition Recordings* for study purposes made in the classroom or in connection with contest or festival performances by students, such recordings to be limited to exclusive use by the students and their teachers, and not offered for general sale or other public distribution. This definition pertains only to the purpose and utilization of audition recordings and not to matters concerned with copyright regulations. Compliance with copyright requirements applying to recording of compositions not in the public domain is the responsibility of the school, college or educational organization under whose auspices the recording is made.

II. ENTERTAINMENT

The field of entertainment is the province of the professional musician. Under this heading are the following:

(1) *Civic parades, ceremonies, expositions, community concerts, and community-center activities* (See I, Paragraph 2 for further definition); *regattas, non-scholastic contests, festivals, athletic games, activities or celebrations, and the like; national, state and county fairs* (See I Paragraph 5 for further definition).

(2) *Functions for the furtherance, directly or indirectly, of any public or private enterprise; functions by chambers of commerce, boards of trade, and commercial clubs or associations.*

(3) *Any occasion that is partisan or sectarian in character or purpose.*

(4) *Functions of clubs, societies, civic or fraternal organizations.*

Statements that funds are not available for the employment of professional musicians, or that if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.

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